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ELEAZAR DE CARVALHO. Conducting the Boston Symphony Orchestra in his first North American appearance

FEBRUARY 1, 1948

25 cents

IN THE MUSIC SPOT-LIGHT

VLADIMIR HOROWITZ AUTOGRAPHS
an album of his recent RCA Victor recordings of Chopin and Liszt works at Station WQXR, where he was a speaker on the aims of the Rachmaninoff Fund, of which he is president. L. to r., standing, Abram Chasins and Mrs. Horowitz; seated, Olin Downes, Mr. Horowitz and Dr. Raymond Kendall, executive members of the Fund.

STELLA ROMAN WEARS RARE JEWELRY.
Paul L. Ilton, Oriental scholar and archaeologist, shows the Metropolitan Opera soprano a golden Egyptian slave necklace dating from Cleopatra's time, which Miss Roman subsequently wore for Aida at the "Met," Jan. 12. Mr. Ilton loaned the necklace, a priceless museum piece, together with other ancient jewelry of the period of the opera for Miss Roman's use during this performance. She is shown wearing a Canaanite necklace of colored stones more than 2,500 years old. (Photo by Ben Greenhaus.)

AT A PARTY HONORING ELLABELLE DAVIS,
soprano, after her Carnegie Hall recital on Jan. 13. Officials of the National Concert and Artists Corporation, her management, and of Civic Concert Service who attended the concert, assist in cutting a cake on which is iced a map of the U. S. indicating more than 25 Civic Concert courses in which the soprano has been booked for 1947-48. L. to r., Louise Nichols and Russell Rokahr, Civic representatives; O. O. Bottoroff, president of Civic Concerts; Miss Davis; Marks Levine, director of the Concert Division of NCAC; Harlowe Dean, eastern field manager of Civic Concerts; Elsie Illingworth, NCAC sales representative; and Edith Lowry, Civic representative. (Photo by Ben Greenhaus.)

SINGERS AND OFFICERS OF THE SAN CARLO OPERA CO.,
which gave a three week season in Chicago in October, were guests of the Covenant Club at an annual banquet which the club sponsors for the opera company and attended by over 1,000 members. Some of those at the speaker's table were, l. to r., Harry Zelzer, general manager of the San Carlo Opera Co.; Mrs. S. Berke, wife of the president of the Covenant Club; Mr. Berke (face partly hidden); Abner J. Stillwell, president of the Chicago Opera Co., addressing the gathering; Fortune Gallo, managing director of the San Carlo Opera Co., and Mrs. William D. Saltiel, wife of one of the directors of the Chicago Opera Company. (Photo, Lawrence-Phillip Studios.)

(Below) **LILLY WINDSOR,**
American soprano, boarding Royal Dutch Airlines plane which took her to Rome on Jan. 23 to fulfill her engagement with the Rome Royal Opera. This plane was named "Nijmegen" in honor of the Dutch city adopted by the American 82nd Airborne Division. (Photo by George Valentine Enell and Assoc., Inc.)

(Below) **CONGRATULATIONS**
are received by Eva De Luca, soprano, on her appearance as Madame Butterfly, Jan. 9, with the Philadelphia La Scala Opera. L. to r., Frank Pelosi, general manager of the company; Giuseppe Bamboschek, conductor; Miss De Luca, and Gov. William Preston of Delaware. (Photo by F. A. Spinek, Baltimore.)

GATES WRAY,
15-year-old winner of one of three $150 prizes awarded in the Young Artist Classification of the National Guild of Piano Teachers Tournament, in which 24,000 pianists participated. A pupil of Carl M. Roeder, he will give a program at Steinway Hall on March 4 for the Teachers' Congress. (Photo by Chilton-Butler.)

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Wolf-Ferrari: Eclectic of the Opera

With the passing of Ermanno Wolf-Ferrari in Venice on Jan. 21, of a heart attack at the age of 72, the music world loses another creative figure prominent at the turn of the century. Although the composer's last operas were produced in 1935 and 1939 (Il Campiello at La Scala and La Dama Boba at the Royal Opera in Rome, respectively) he is associated, at least to Americans, much more with his earlier successes—The Secret of Susanna, premiered in Munich in 1909 and by the Chicago Opera in 1911; and The Jewels of the Madonna (Berlin, 1911; Chicago, 1912). Both were later done successfully by the "Met." The Intermezzo from the latter was one of the first best sellers of recorded music, no disc collector of the day being considered *au fait* without it.

Born in Venice, child of Emilia Ferrari, beautiful Italian, and August Wolf, German painter, he was sent to the Accademia dei Belle Arti in Rome to study painting. He spent more time at concerts than he did with palette and brush, and the same thing happened when his father removed him to Munich. So intense was his devotion to music that he is said to have fallen ill from the excitement of attending a Bayreuth performance.

Apparently his father relented, and Ermanno was transferred to the Munich Academy to study music under Rheinberger.

Another potent influence in his development was his meeting in 1895 with Don Lorenzo Perosi, composer and master of the San Marco Choir and later of the Sistine Chapel Choir. This friendship opened to Wolf-Ferrari the riches of the Italian classic school. In Milan he met Boito, composer of Mefistofele, and Verdi, but was so overcome with awe at this latter encounter that he uttered not a word.

• • •

Wolf-Ferrari's first compositions included an opera which was never produced, and an oratorio, Sulamite, based on the Song of Songs. The latter was given its premiere at the Rossini Theatre of Venice in 1899 and was hailed by public and critics. An opera, Cenerentola, introduced the next year at the Fenice of Venice, did not fare so well, but when rewritten and greatly shortened was produced in Milan with more acclaim.

Not until 1912, following the success of Le Donne Curiose, conducted by Toscanini at the Metropolitan, was Wolf-Ferrari given the recognition he desired in his native country. The Jewels of the Madonna, presented by the Chicago Opera the same year, was a sensational triumph, the composer having come to this country to supervise the rehearsals. La Scala hastened to make amends, and on Jan. 19, 1913, a gala production of Le Donne Curiose betokened his official recognition in Italy. It is ironic, however, that this work, produced with such acclaim 35 years ago, did not retain its place in the repertoire.

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In his works, Wolf-Ferrari was to some degree an eclectic. He worked with great success in the vein of 18th century comedy—with music somewhat in the Mozartian style, but with modern touches. His German side showed in the elaborate scoring and development of themes. One of his most popular works in Europe was I Quattro Rusteghi (Munich, 1906 and often revived elsewhere), which never had a hearing here. In later scores, with the exception of the Jewels—a fairly successful attempt at the hot-blooded *verismo* style—he returned again and again to semi-classical models. His L'Amore Medico was sung at Dresden in 1913 and the following year was staged by the "Met." Other works included Gli Amanti Sposi (Venice, 1925), La Vesto di Cielo, a rather mystical allegorical score (Munich, 1927); and Sly, based on an episode from a Shakespeare comedy (La Scala, 1927), besides the two works mentioned above. He also did a revision of Mozart's Idomeneo, and contributed choral and instrumental works, piano pieces, two violin sonatas and songs. His choral work, La Vita Nuova, was conducted by the composer in New York during his 1912 visit.

THE MEDIUM ON TOUR.
Marie Powers, who takes the title role in Gian-Carlo Menotti's opera of that name, thanks Giovanni Cardelli, managing director of the Opera Theater of Chicago, for his organization's sponsorship of the touring double bill, The Medium and The Telephone, at the Studebaker Theater in that city. Spiritualistic organization, however, protested showing. (Story, page 17.)

• • •

Youth Concerts Celebrate

Rudolph Ganz was honored with the presentation of a silver platter by Mrs. Melvin E. Sawin, chairman of the Young People's Concert Committee of the N. Y. Philharmonic-Symphony on Jan. 10 in appreciation of his conducting of that series. Occasion was the 25th anniversary of these concerts, and excerpts from the Suite Variée of the late Ernest Schelling, its former leader, were played. . . .

ON THE COVER

A career of interest was launched in North America when Eleazar De Carvalho of Brazil was guest leader for two weeks recently with the Boston Symphony Orchestra. This young conductor of Dutch-Indian parentage attained his first success with the baton when, as assistant to Eugen Szenkar, director of the Orquesta Sinfonica Brasileira, he had the opportunity to lead the orchestra at short notice. Later he directed many concerts of the Brazilian ensemble and opened the 1942-43-44 seasons at the Teatro Municipal. His first opera, A Descoberta do Brasil, was produced in Rio in 1939, followed by a second, Tiridentes, in 1941. De Carvalho has received official honors from his government for his achievements as composer, conductor and teacher, including election to a permanent Chair at the National Academy of Music.

In 1946, the young musician joined Dr. Koussevitzky's conducting class at the Berkshire Music Center, returning last season to assist in supervising the class and in conducting the school orchestra and this year to conduct the Boston Symphony Orchestra. He begins an engagement with the Chicago Symphony Orchestra, Feb. 9-10-13. This summer he will again be in charge of orchestral and operatic work at Tanglewood and will conduct the first performance of the Berlioz score scheduled for production at the Music Center. (Photo by David Nilsson.)

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Sixty-Ninth Year
February 1, 1948

THE MUSICAL PARADE: By the Staff

Now that the season for Valentines is here, one might suggest that the following (preferably with a lot of lace and some coyly dissembled arrows) would doubtless create a sensation:

A new eye-patch for some of our more distinguished Wotans—something less sinister embroidered, say, in bowknots and *fleur-de-lis*.

A sensible rehearsal garment for some conductors we know—preferably equipped with cooling devices for both tempers and epidermis.

A non-screech and non-skid attachment for some free-wheeling operatic vocalists who occasionally demonstrate that they have more speed than control. (And in Verdian climaxes, who blames them?)

Self-translating earphones that would automatically establish standards for some radio announcers who bend backwards on "raytioning" and "naytional," but make hash of composers and their brain children.

• • •

TONAL TATTLING.—Leonard Bernstein's little difference with the New York City Orchestra, now reputedly mending, was in part due to the fact that he wished them to establish a wider subscription, or larger guarantee, or something. . . . Mme. Hedwig Rosenthal is going to edit a biography of her late husband, Moriz Rosenthal, famed pianist, and invites those who have reviews, letters or other documents bearing on his early tours of this country to submit them to her at Great Northern Hotel, New York 19. . . .

A certain Maecenas's "flier" in artist management is reported to have come to a full stop—or soon will. . . . Out in Los Angeles they are wondering when that grandiose project for a new opera house will really get under way. . . .

• • •

HEARD AND NOTED.—Flagstad sailed Jan. 17 and will first appear with the London Philharmonic, singing later in Paris, Brussels, The Hague, Zurich, Milan and Buenos Aires, breaking the itinerary with 20 performances at Covent Garden. . . . Recent orchestral premieres include Walter Piston's Third Symphony, by the Boston; Symphony No. 2 by Robert Ward by the National of Washington; Elliott Carter's Holiday Overture by the Baltimore; while David Diamond has both a Third (N. Y. Philharmonic) and a Fourth Symphony (Boston) coming out. . . . Vancouver Symphony, under Jacques Singer, has "upped" its season's concerts from 12 to 52, including visits to Victoria, Everett and Bellingham. . . .

Many are mourning the passing of Richard Tauber, whose polished *bel canto* and romantic singing of both the higher reaches of song and incandescent Lehar airs won world-wide acclaim. . . .

"Arkansas Symphony" Week was proclaimed by Governor Ben Laney recently, and dedicated with a "Pop" Concert by that orchestra in Robinson Auditorium, Little Rock. William Hacker, conductor of the ensemble, was presented with the Arkansas Traveler Certificate, which is considered quite an honor in that State and may be presented only by the Governor. . . .

Added to S. Hurok's roster is Jerome Hines, young basso of the "Met." This manager will also act as tour coordinator for the "Met's" extensive itinerary this Spring. . . . Next season will see first American visit by Pierre Fournier, noted French cellist, who appeared widely in Europe as a member of a trio with Szigeti and Schnabel. . . . Esther Dale, whom some remember as a soprano recitalist and soloist at music festivals, and more recently for her character roles in films, had a leading role in the play, Harvest of Years. . . .

Sylvia Marlowe, American harpsichordist, and Leonid Berman, French painter, wed by the Mayor of Edgewater, N. J., on Jan. 8. . . . New art song, Reverie of a Soldier, with words by Mentie DuVal, and music by Alan Thompson, senior CBC producer at Vancouver, has been published by BMI Canada Limited. The latter came upon the poem in a volume of same while serving with the Royal Canadian Navy. . . . Another Canadian work, Strangeness of Heart, by Harry Sommers, of Toronto, was featured in a recent tour by George Haddad, pianist, born in Saskatchewan. . . . Charles Muench, visiting conductor, was guest of honor at luncheon given by the Women's Committee of the Los Angeles Philharmonic. . . .

A recent wedding was that of Janet Lauterstein of the faculty of the Mannes School of Music and Frank Glazer, concert pianist. . . . Cloe Elmo, stricken with appendicitis soon after her "Met" triumph. She was ordered to hospital for an operation, from which—her admirers will be glad to know—she has now completely recovered and soon will sing again at the opera. . . .

Floyd G. Blair, treasurer of the Philharmonic-Symphony Society of New York, on Jan. 12 gave a "stag" dinner in honor of Arthur Judson ,who this year celebrates his 25th anniversary as manager of the Philharmonic. Guests included representatives of the Society, Columbia Broadcasting System, Columbia Records, and Columbia Concerts, Inc., of which Mr. Judson is president. . . .

• • •

Toscanini goes to La Scala to conduct a memorial program for 30th anniversary of the death of Arrigo Boito in May, to consist of prologue to Mefistofele and two scenes from Nerone. . . . Reginald Stewart, pianist, conductor of Baltimore Symphony, and director of Peabody Conservatory, is now an American citizen. . . . N. Y. City Center plans premiere of Menotti's new opera, The Consul, next Spring. . . . Ferruccio Burgo, 8-year-old conductor, has arrived in U. S. as "music-loving ambassador of the Italian people." . . . Moving tribute paid by Station WQXR to Henri Duparc (whose birth centenary fell on Jan. 21), when Charles Panzéra, French baritone, was heard in a disc voicing homage and several recordings of the handful of songs by which that composer won immortality. . . .

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OTHER JOTTINGS.—Unusual item from Holland states that an area in Amsterdam's Palace Square is being "sold" in portions of a square centimeter each to finance erection of a monument to Dutch underground workers and to aid their dependents. Eduard Van Beinum, conductor of the Concertgebouw Orchestra, bought several of these and the "deeds" will be presented to Leopold Stokowski, Yehudi Menuhin and Sir Adrian Boult, all of whom have appeared with the orchestra. . . .

Among recent New York after-concert celebrations were the *soirée* in honor of Ellabelle Davis, soprano, given by Louise Crane at her Fifth Avenue home, and the party of Gladys and Phoebe Folger honoring Iva Kitchell, the dance satirist, after her Ziegfeld Theatre program. . . .

• • •

Thomas Russell, writing in The Musical Times (London) about present-day music in Berlin, relates that Frida Leider, former Wagnerian soprano of the "Met," has been appointed director of productions at the Berlin State Opera, which plays in the Russian zone. According to Mme. Leider, she has a completely free hand, the only requirement made being that one Slav opera be mounted each season. . . . A piquant item included in his report was that Hitler, having grown sour about his own Berlin Philharmonic, planned to improve the Linz Symphony Orchestra to a state in which it could fittingly celebrate his final triumphs. The players rehearsed for a year — only there was no victory. . . .

• • •

A new two-volume British publication, The Mirror of Music, by Dr. Percy Scholes (Novello and Oxford University Press), reviews chief happenings in tonal art in Britain during the last century as reflected in the pages of the Musical Times. Here is a bit from Blanche Marchesi's Singer's Pilgrimage, anent some forms of torture then prevalent in the vocal studios:

"The large piece of lead used by a Dresden teacher to keep a pupil's tongue down (and which slipped into the interior of one victim, and had to be X-rayed and fished out); the wire cage, to ensure the open mouth (price one guinea, and made in one size only, with Procrustean results); the use of prunes or chestnuts in the cheeks to double the sound by keeping the cheeks from touching the teeth; breathing exercises, prone [*sic*], with bricks on the chest for the fortifying of the muscles (one of Marchesi's male pupils told her he had reached the total of thirty bricks); the tumbler of water balanced on the chest of a woman pupil, also prone: her breathing was right if the water remained unspilled (unfortunately it never did); tightening a leather belt, running up and down stairs, and panting like a dog—three methods of improving breath control; Italian water, at five shillings a bottle ('In Italy the voice is good because the water is good: if you drink Italian water . . .'); and, leaving the water for the air, there was 'amoniaphone,' sold in tubes (another five shillings), alleged to be compressed Italian air ('Italian air gives voice: if you breathe Italian air . . .')—these and other practices described by Marchesi suggest the dark ages rather than the twentieth century."

• • •

Not bad either is this quotation from a Hertfordshire newspaper about a certain violin recital:

"Miss ..... opened with an unaccompanied performance of Bach's sixth Sonata. These are, of course, days of economy, but it is decidedly unwise to begin economizing in accompanists in a work of this nature. . . ."

• • •

Resourceful decisions demanded of music program heads on the radio include proper martial airs to broadcast on morning programs by high class department stores. (William Tell overture will get women shoppers in a mood for sallying out, but the Barcarolle from Tales of Hoffmann is too conducive to turning over for another snooze.)

DURING A RECENT BP ("BEFORE PETRILLO") RECORDING SESSION,

Laura Newell, harp; John Wummer, flute, both members of the Longines Symphonette, and Milton Katims, viola, pause to check the score. The trio recorded Debussy's Sonata No. 2, for flute, viola and harp for Columbia Masterworks. (Ben Greenhaus Photo.)

Germany Today . . .

After Post-War Collapse A Measure of Vitality Has Returned to Her Music

By ERWIN KROLL

Berlin

More quickly than one could hope for, German music life has recovered despite the misery of the present era. The German people escape into a dimension where no hardship exists, and seek in the sacred empire of sound to forget the apocalyptic nightmares of today.

Berlin has lost its international importance as a musical center, it is true. Its chief concert halls and opera houses have been destroyed. The great conductors and virtuosos have emigrated, and due to a rather strict separation between the Russian zone in the east and the other zones in the west, the exchange of artists incurs difficulties.

Nevertheless, the co-existence of the occupied powers and their artist-importation has prepared a ground on which music flourishes. Nowhere in Germany are concert programs as varied and as close to the trend of the times as they are in this city. Nowhere does music find such attentive listeners who are at the same time critical of what they hear.

Of course, in a city with millions of inhabitants which basically is a conglomeration of many smaller towns, dilettantism has a field day, but one does not have to take seriously this "inflation" of unimportant recitals of singers and pianists. The significant features of Berlin as a musical city are determined by the symphonic and chamber music concerts. Above all, it is the listeners of the western city districts, those who come from Dahlen and Zehlendorf, for example, who show an understanding of music favorable for composers and interpreters.

In the Orchestral Field

The center of music life in Berlin is, as always, the Philharmonic Orchestra. Its conductor, who has been approved by American occupation authorities, is Sergiu Celibidache, a young Roumanian who studied at the Berlin Hochschule für Musik and who grew up to his task, thanks to his eagerness, his excellent memory, and his temperament.

The basis of his programs are the masterpieces of the German classic and romantic repertoire. In this field, he cannot quite compare with such German conductors as Hans Knappertsbusch, Eugene Jochum, Gotthold Ephraim Lessing, Hans Rosbaud, etc., but when he conducts French or Slavic music, his listeners are justified in their enthusiasm. In any case, he deserves the credit for preserving the Philharmonic Orchestra on a remarkable level so that Wilhelm Furtwängler, when he returned to Berlin, could take over the orchestra and continue where he left off.

MENUHIN WELCOMED TO BERLIN
at the Tempelhof Airport on his recent tour of Europe by Walter Hinrichsen, who until November, 1947, was leader of the OGMUS music control service. (Photo by Eschen-Studio, Berlin-Wilmersdorf.)

Furtwängler and Other Leaders

There is no German music-lover who is not glad that the latter great artist has returned to the concert stage to give back to local music life its dignity and importance. Furtwängler has grown more mature and quieter. His interpretations are of a convincing greatness which is paired with humility towards the work he performs. His musical instinct and his interpretive power, his imaginative vision and his faithfulness to the score are characterisitc of his attitude toward music.

Under this conductor, who had been at the helm of the Philharmonic Orchestra for some twenty-five years, the works performed have taken on a new meaning, whether they be symphonies by Beethoven, Brahms, or Tchaikovsky; Richard Strauss' Till Eulenspiegel or Don Juan, or Hindemith's Metamorphosis on a Theme by Weber.

There are today only a few other conductors who count. Among these is John Bitter, an American, pupil of Leopold Stokowski and at the present time the supervisor of musical activities in the American sector of Berlin. He familiarized Berlin audiences with works of American composers, but apart from that also conducted German and Russian music. His suggestive vivacity, his sense for tonal beauty, his assurance in leading the orchestra, have quickly made many friends for him. Like Celibidache, he also has done a lot to spread the fame of Shostakovich, whose works are frequently performed together with those of Khatchaturian and Prokofieff.

Arthur Rother, who concertizes with the orchestra of the Municipal Opera in the Russian sector of Berlin, is also propagandizing Russian music. Due to its originality and wealth of ideas, it is better received in Berlin than it is in Munich or Frankfurt, where occasionally Shostakovich's symphonies meet strong criticism, as being divergent from the style of Bruckner and Mahler!

Opera Ensembles Give Concerts

Public symphonic concerts also are undertaken by the orchestras of the two opera houses and the three broadcasting stations. Musical director of the former State Opera, now playing at the Admiralspalast, is Johannes Schueler. In spite of the administrative burdens of his office and the usual operatic repertoire, he finds time to foster the cause of contemporary music. On his programs has appeared repeatedly the name of Boris Blacher (teacher of Von Einem, who wrote Danton's Death), most recently with the first performance of his daring oratorio, The Great Inquisitor (after Dostoievsky's The Brothers Karamazoff). Blacher, together with Konrad Friedrich Noetel, Ernst Pepping and Paul Hoeffer are among the best-known Berlin composers today.

Robert Heger deserves special mention as conductor of symphonic concerts. After the dismissal of Michael Bohnen, bass, for a time the artistic director of the Municipal Opera following the fall of Hitler, he was appointed to this post. Heger, who is a composer, also successfully promotes contemporary music, and did so especially during a week devoted to English music, organized by the North German Broadcasting System.

WILHELM FURTWAENGLER APPLAUDED
by admirers after his acquittal by a German Court of collaborationist charges. At the trial it was brought out that he had protected Jewish members of the Berlin Philharmonic Orchestra and resisted demands that others join the Nazi Party. (Photo from European.)

Chamber Music More Enterprising

In Berlin's symphonic concerts the works of the German classic and romantic writers are the backbone of the programs for the simple reason that there are unsurmountable difficulties in procuring the necessary orchestral material for novelties.

The chamber music field, on the contrary, finds it easier to promote new works. Here the link to contemporary international music could be restored more quickly and efficiently. Stravinsky, Schoenberg, Bartok, Ravel, Francaix, Honegger, Piston, Copland, Tippett, Britten, together with the previously-mentioned Soviet composers have had a hearing before Berlin audiences. Especially appreciated is Paul Hindemith, whose turn to a new introspection and Romanticism was greeted here with great appreciation. (There was disappointment, however, that this important exponent of German music turned down the offer made since the war to become the director of the Berlin Hochschule für Musik.)

The best soloists in Berlin now devote their services to chamber music, above all the quartet ensembles of the big orchestras led by the violinists Siegfried Borries, Walter Schulz, Helmut Zernik and Hans Duennschede, in addition to the pianists Gerhard Puchelt, Helmut Roloff and Gerty Herzog.

Youth Concerts Featured

Chamber music is especially active in the Western Zone of Berlin, where an international Music Institute has been opened under American auspices, and the Dahlemer Musikgesellschaft formed by Americans and Germans, are the center of these activities. It is the aim to build a bridge between the nations by way of music. Musicales in which German and American children make music together and concerts for young people of both countries were initiated by this society. Programs for American audiences are sponsored by the latter group, where the box-office sums paid in dollars are used to procure strings and instrument parts for the Berlin orchestras.

This organization also deserves credit for arranging the visit of Yehudi Menuhin to Berlin, who together with Wilhelm Furtwängler contributed his great artistry in the generous service of charity. His appearance awakened nostalgic memories of the former splendor of Berlin's musical position. Only very rarely does it happen that well-known international foreign or even German artists take the hazards of the difficult trip here. The more gratefully appreciated were the visits of the pianist Walter Gieseking and the young violinist Gerhard Taschner, rapidly coming to the fore—both enthusiastically received.

Operatic Fare Conservative

Even more than the concert repertoire, the operatic fare is conservative and based on traditional works and execution. New works have great difficulties in being produced and their *mise-en-scène* lacks innovation in style and performance. This holds true not only for Berlin but for the whole of Germany.

The two chief Berlin operatic institutions had to be rebuilt "from scratch." Ernst Legal, the general manager of the former State Opera, succeeded in keeping together the better part of the excellent orchestra and the singing ensemble. Erna Berger, Margarete Klose, Jaro Prohaska and Emil Suthaus are still members of it. Thanks to the generous support of the Russian occupation authorities, even the scenic productions could be maintained above makeshift, so that such presentations as Tchaikovsky's Eugen Onegin and Rimsky-Korsakoff's Sadko are not only appealing to the ear but also a joy for the eye.

Unfortunately, the audiences are less appreciative of valuable contemporary works, such as Busoni's Arlecchino or Menotti's Amelia Goes to the Ball. But the choreographer Tatjana Gsovsky's spirited ballet productions of Ravel's Daphnis and Chloe and Bolero, Debussy's Afternoon of a Faun and Granados' Goyescas were enthusiastically received.

It was much more difficult for the Municipal Opera to go ahead. Located in the English sector, it is much less well supported with material and artistic means. Under its former manager, Michael Bohnen, who was appointed after the fall of Hitler and who favored Verdi excessively, stage-directors and designers were exposed to justified severe criticism, which did not cease when Robert Heger took over. But this excellent conductor succeeded in bringing about an artistically excellent production of Britten's Peter Grimes, which has had a great and enduring success in Berlin.

Choruses Badly Affected by War

A final word about the choral activities in this city. The consequences of the lost war are especially noticeable there. Only a few choral ensembles are still in existence. They are mostly patronized by the churches, such as the chorus of St. Hedwig's Cathedral conducted by Karl Forster, or the chorus of the Spandauer Johannis Stift. The Philharmonic Chorus, under the baton of Hans von Chemin-Petit, and the Reichling Chorus (the creation of an ophthalmologist who is an art enthusiast) are once more flourishing, while the old Singakademie under Georg Schumann today only leads a shadow-existence.

Chicago Symphony Announces Rodzinski Tenure Ends in Spring

By DOSHA DOWDY

CHICAGO, ILL.—In the midst of high occasions which studded the New Year's opening fortnight of music—Myra Hess, Piatigorsky, Marie Powers, Flagstad—clouds over Orchestra Hall, gathering momentum, broke in resounding storm with the sudden announcement by the Trustees of the Chicago Orchestral Association that the engagement of Artur Rodzinski as Musical Director of the Chicago Symphony Orchestra would terminate at the end of the season.

The news was announced at a press conference following the concert of Jan. 13, with Tauno Hannikainen conducting, and Myra Hess, soloist. Reporters scurried off on their missions; radios heralded the news; headlines flared and the war was ablaze! Controversy and speculation were rampant.

Meanwhile, Dr. Rodzinski appeared to conduct the Wednesday broadcast amidst cheers of acclamation. The Thursday evening concert found him in his most responsive mood, perhaps in recognition of the ovation he received. He and his men of the orchestra gave a particularly fine concert, with Myra Hess as magnificent soloist in Beethoven's Concerto in C Minor.

While the daily press gave generous space to expressions *pro* and *con*, Dr. Rodzinski maintained his silence except to say, "This came as a great shock. I have nothing to say. My music speaks for me."

Statement by Trustees

The statement from the Trustees of the Orchestral Association issued on Jan. 13 was as follows:

"To the HOLDERS OF SEASON SEATS and to the SUSTAINING MEMBERS of the ORCHESTRAL ASSOCIATION:

"The engagement of Dr. Artur Rodzinski as Musical Director of the Chicago Symphony Orchestra will terminate at the end of the current season. Every possible effort has been made by the Trustees to arrive at a mutually satisfactory understanding as a basis for Dr. Rodzinski continuing as Musical Director. However, notwithstanding full recognition of his outstanding ability as a conductor, differences of opinion with respect to plans for the future and dissatisfaction on the part of Dr. Rodzinski with Orchestra Hall as a permanent location and with many long standing policies of the Association make it clearly evident that his further connection with the Orchestra and with the Board of Trustees cannot be satisfactory.

"Even before the season opened a disagreement arose over the number of concerts which Dr. Rodzinski would personally conduct. The regular season consists of twenty-eight weeks and the agreement entered into with Dr. Rodzinski called for his conducting only twenty weeks, leaving him eight weeks of vacation during the season, in addition to which he was to be fully at liberty from about May 1 to the end of September. The Trustees believe that the requirements of such a schedule are not unduly burdensome.

"At the request of Dr. Rodzinski, during the summer his obligation was reduced from seventy-one concerts during the twenty weeks to sixty-seven and then to sixty-two concerts, and because of illness and his complaint of overwork eight concerts for which he was scheduled have already been missed.

"The difficulty of adhering to the program of works scheduled by Dr. Rodzinski after they are publicly advertised is evidenced by the repeated occasions when last minute changes have been announced, in some instances reaching a completely new program. This has caused confusion in rehearsals as well as in the business arrangements for the season.

"Substantial repetition of the same program for the Tuesday as well as the Thursday-Friday series is contrary to the established policy that has prevailed in all previous seasons.

"The two very successful operatic performances were held at a sacrifice in the regular schedule of concerts.

"It has been found impossible under Dr. Rodzinski's direction to carry on the season on a basis wherein the Trustees can rely upon any predetermined budget of expenses. Although advance sales were most satisfactory, it is clear that the Association is faced with an estimated deficit of over thirty thousand dollars beyond the amount of the fund of $116,000 contributed by the Sustaining Members to cover the current season.

Auditorium Change Frowned Upon

"In view of the statements that have been made in the press concerning the possibility of our concerts being given in the old Auditorium theatre in place of Orchestra Hall, some comment should be made concerning this subject because of the fact that Dr. Rodzinski has taken such a strong position urging the move to the Auditorium. The Trustees of the Orchestral Association have always been willing and anxious to consider any plan that will enhance the musical value of our concert series but are not willing to agree to the sale of Orchestral Hall or to underwrite the expenditure of large sums of money for improvements on property owned by another organization. It is apparent that Dr. Rodzinski has been interested in the proposal to obtain the use of the Auditorium primarily because of the opportunity that such a plan would provide for presenting full-scale opera performances. The Trustees are definitely of the opinion that we must not become involved in attempting to establish an opera company, or even include a series of regularly scheduled opera performances.

Three Year Contract Refused

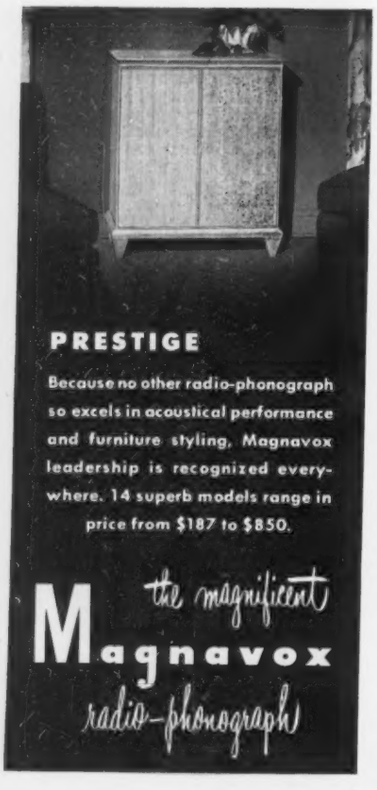
"Dr. Rodzinski has insisted that he be given a firm contract as Musical Director of the Association for at least three years commencing next fall. The Chicago Orchestral Association has ever since its organization fifty-five years ago employed musical directors on the basis of an engagement that would continue from year to year as long as the relationship proved to be mutually satisfactory. The Trustees believe this is the best principle upon which to continue and see no occasion which warrants our entering into a long term contract with Dr. Rodzinski in view of our experience during the current season.

"The Trustees will take immediate steps to obtain the services of a musical director who we believe will bring to Chicago the musical distinction required for that post and who will develop, with the full cooperation of the Trustees, an orchestra that will fulfill all of the desires of the music-loving people of Chicago.

"The Trustees feel that the loyal subscribers to the Orchestral series and the sustaining members of the Association are entitled to a frank statement of the proposed change and the issues involved.

"On behalf of the Trustees,
EDWARD RYERSON,
President."

(*Continued on page* 16)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McCormack in Bologna Debut

Brooks McCormack made his local debut in Bologna on Jan. 25, singing the role of Rodolfo in Boheme. The American tenor will make further appearances there and in Parma.

WHAT THE JURY THINKS

"I should greatly regret Dr. Rodzinski's leaving." RUDOLPH GANZ

"We realize that we are losing a power for musical advancement which will be difficult to replace. His conducting of Tristan and Isolde alone was one of the greatest musical experiences of a lifetime." HOWARD WELLS

"Rodzinski has worked wonders in restoring the old lustre of our Orchestra. . . . That he is a hard taskmaster I can well understand. Such a great artist could not be satisfied with anything less than perfection." CLARENCE EIDAM

"The explanatory statement issued by the Board of Trustees regarding the reasons for Dr. Rodzinski's dismissal . . . clearly shows that the Association needs new blood and more people on the board who are not only concerned about finances, but who also know something about music." SERGEL TARNOWSKY

"In spite of the tone of finality which is so apparent in the opening paragraph of the statement issued by the men who dictate the policy of the Chicago Symphony Orchestra, I see no irreconcilable differences between them and the conductor." EDWARD COLLINS

"The present season . . . has been the finest and most stimulating in several years. . . . As for the Auditorium, I think it would be splendid for our Orchestra to play there. Theodore Thomas is said to have been bitterly disappointed by the acoustics of Orchestra Hall . . . those of the Auditorium are among the best in the world." CARA VERSON

"Considering all of the circumstances and the difficulties involved, I am in agreement with the Board of Directors." LEO SOWERBY

"I agree entirely with the published statement of the Trustees." ARNE OLDBERG

"In view of the quite reasonable statement by the Trustees of the Orchestra, one is forced to wonder if Dr. Rodzinski is not temperamentally incapable of a real spirit of cooperation. . . . Apparently no artistic compromise has been asked of him or, of course, the situation would be a very different one. The whole affair is most unfortunate as Chicago, in losing Dr. Rodzinski, will lose a great conductor and a most distinguished artist." MAX WALD

"Admiring the brilliant ability of Dr. Rodzinski as much as I do, I cannot but feel that in all the circumstances, the Board of Directors is acting wisely." ALLEN SPENCER

Petrillo, Freed, Goes To Congress Probe

Although James C. Petrillo was acquitted in the trial brought by the Government in the Chicago Federal Court on a charge of having violated the Lea Act, various phases of the conflict between the head of the American Federation of Musicians and the broadcasting and recording industries had not been settled when this issue went to press.

Hearings before the House Labor Committee under the chairmanship of Representative Fred A. Hartley, Jr., Republican, of New Jersey, proceeded in Washington with the purpose of taking testimony in the formation of a measure aimed at monopoly in labor organizations.

Among those heard were representatives of broadcasting and radio manufacturing, who asserted that rulings made by Mr. Petrillo "had retarded the progress of the new broadcasting technique" and that "the ban on recordings threatens disaster to the radio industry and the huge public investment in record-playing apparatus." The AFM head was called to testify before the committee, beginning Jan. 21.

Mr. Petrillo was meanwhile holding conferences with representatives of the broadcasting chains and he predicted that a "fair agreement" would be reached to take the place of the network contracts with the AFM which expired on Jan. 31.

Handing down his ruling on Jan. 14, Federal Judge Walter J. LaBuy found that the prosecution had failed to prove its case against the president of the American Federation of Musicians.

This decision ended proceedings begun by the Government more than a year previously. Since the verdict did not involve any ruling on the constitutionality of the Act in question, it can not be appealed to the Supreme Court. Judge LaBuy had previously dismissed a similar Government charge against Petrillo on Dec. 2, 1946, holding the Act to be unconstitutional. In the following June the United States Supreme Court overruled him and directed that the case be tried on the merits.

Details of the Decision

In his latest decision, Judge LaBuy found that the withdrawal of three members of the AFM from Radio Station WAAF of Chicago (following the management's refusal to hire three additional members of the union) under the terms of their individual contracts with the station, and in the absence of a contract between the AFM and WAAF, was specifically permitted by the Lea Act itself. He ruled that "no coercion on the station ever took place or was offered," that "the demand to hire additional musicians as 'staff musicians' to perform services not then being done, rather than as standbys, did not contravene the law's intent to eliminate 'featherbedding,' extortion or the like."

Furthermore, the court held "that Petrillo never had basis to believe that the proposed three additional musicians were not needed."

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WHEN MEMORY FAILS... SOME WAYS TO AVOID IT

How many times have even seasoned artists come to a full stop in the performance of a familiar work because of a trick of the memory! In a day when new musical works are repeatedly performed, good memory has such important uses in the life of the artist that it has come in for renewed attention. Research in practical and applied psychology and the most efficient learning processes have been the concern of many experimenters.

Among those who have developed an extensive course in the vital subject is Paul Emerich, director of the Emerich School of Music for the advancement of musical technology in New York City. In discussing his system for aiding the memory of the musician, Prof. Emerich said recently:

"Whether the one who uses it is an artist or an amateur, he will play any music with more natural flow and convincing genuineness if the work is performed and produced by heart. Since Liszt's period, when great virtuosi became common, this achievement has no longer been considered extraordinary, and instrumental soloists commonly perform without music, as do their vocal colleagues in the concert hall or opera. But the former, who cannot rely upon a prompter, do not have even a moment's time to consider their next phrases in advance. Their playing must function smoothly and naturally, without the slightest friction.

An Analogy with Language

"How does one develop a well-responding memory and how does one maintain its function? I often hear people say, 'When I was a child I played many things by heart and never had any trouble!' This reminds one of an analogy—the case when a primitive person with a small vocabulary tries to learn a foreign language. Such a person has incomparably less trouble in learning the everyday language than a person of higher intellectual level. It is the same in music: the higher one's tonal purposes are, the more knowledge of the structure and form of music is required to cope with the material which corresponds to grammar in literature.

"We expect that a musician or a good amateur, who undertakes to memorize a musical composition of average difficulty, should have a fair knowledge of scales, intervals, and the principal harmonies in their related cycle. He should also know something of the cadence, as the carrying pillar of the structure of classical music; of rhythmical permutations or changes, and of the variations of musical symbols. If he understands how music is put together, his task will be made easier.

Three Factors of Memory

"It is common knowledge that the musical memory is supported by three fundamental factors: acoustical, visual and motor. These have to be coordinated and linked to one another. The main task of the student is to be aware of many unconscious functions, and to practise these until they become an automatic performance. Then, he can permit himself to relegate these functions to the subconscious mind. Concentration exercises, guidance in the use of associative symbols, are some of the principal tasks which the student of memorization must learn.

"The mere detection, observation and recognition of memory disturbances are no help. Only severe dsicipline, according to a systematically ordered method, will lead to a constructive and coherent reproduction by memory of a musical composition.

"The most satisfactory results may be obtained when there is a genuine interest on the part of the student in his success, and he makes a concentrated effort to focus this systematic development of the memory, with the whole process supported by logical associations.

Hygiene Has Two Phases

"As for the oft-mentioned bogey of stage fright, if one's mind is occupied with all the required things for successful memory, one will be so absorbed that this type of scare will never occur to one!

"In the hygiene of memory, the first requirement has to do with the maintenance of the memorized repertoire; second comes the skilled art of forgetting unnecessary associations. Systematic, periodic repetition of your repertoire, divided into the 24 keys, will refresh your memory sufficiently. Pathological disturbances, neurotic stage fright, and the dread of not being able to continue on the platform are all hygienic problems of the memory which can be solved through exercises to promote self-control. One of the concentration exercises that might be used to meet such psychological misfunctions would be performing in your own studio under disconcerting circumstances.

"Anybody Can Memorize . . ."

"Anybody, when properly taught, can memorize virtually anything. There is no such thing as a 'good' or a 'bad' memory. When there is some fault in its use, it can be developed by the right exercises into a powerful and most sensitive instrument. The work performed by the human brain in the reproduction of a musical work may be compared with that of the photo-cell. Anything presented to the film will be reflected, provided the material is correctly prepared and the object receives the necessary light." D. T.

AWKWARD MOMENT.
The recitalist who forgot his "book of words" waits for the *sotto voce* prompting of the accompanist. (Cartoon by Bo Brown.)

Opera Festival in Miami

MIAMI, FLA.—The Miami Opera Guild reached the climax of its activities to date in the four performances of Verdi's Rigoletto given here on Jan. 10, 12, 14, and 15. Ivan Petroff sang Rigoletto with great beauty of voice, Hilde Reggiani and Bruno Landi were Gilda and the Duke, respectviely. Virgilio Lassari presented a masterful portrait of Sparafucile, and Lyolia Edwards was the full-voiced Maddalena. As Gilda in the performance of Jan. 15, Cecilia Duenas, Colombian soprano, who was trained in Miami by the Guild director, Arturo di Filippi, was heard. Her voice is promising, but she needs more experience in opera. An ideal integration and finest ensemble work was achieved by the musical director, George Schick, welcomed here for the third successive season. All performances were well attended and greeted with enthusiasm.

THEODORE ROBERTI.

Jean Watson Scores in London Recital Debut

A cable dispatch has been received from Harold Holt with news that the London debut recital of Jean Watson, contralto, on Jan. 19, was a "tremendous success," with "excellent criticisms."

Koussevitzky and Bostonians Open Salvation Army Drive

The Boston Symphony and Dr. Serge Koussevitzky came to New York on Jan. 6 to inaugurate the 1948 Salvation Army Campaign with a concert at the Metropolitan. Copland's Suite from the ballet Appalachian Spring, and Tchaikovsky's Symphony No. 5 were played in the inimitable way of this master orchestra and conductor. During intermission, the Hon. Clinton P. Anderson, Secretary of Agriculture, introduced by Edward Nobel, president of the 1948 campaign, delivered a speech calling the campaign testimony for the America which wants to foster peace in this world by caring for the needy at home and abroad.

H. W. L.

National Symphony Campaign Will Raise $165,000

WASHINGTON, D. C.—The National Symphony Orchestra Association announces that its eighteenth annual Sustaining Fund Campaign will be held from Feb. 3 through 20 to raise $165,000, the amount necessary to maintain Washington's orchestra without a deficit next season. Edward Burling, Jr., a member of the National Symphony's Board of Directors, has accepted the chairmanship of the fund drive.

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NEW YORK CONCERTS: More Midwinter Novelties

Carnegie Hall

Philadelphians Play Honegger's Second

The Philadelphia Orchestra under Eugene Ormandy presented Honegger's Symphony No. 2 for Strings in its fifth seasonal appearance here. The work again proved one of the most important and impressive additions to the contemporary symphonic repertoire, with its somber and serene atmosphere, its masterly writing and the ingenious incorporation of the trumpet for its last dramatic and consoling climax. Stravinsky's Suite from the Fire Bird, played in its original orchestration and not in the revised and less sumptuous version usually used nowadays, sparkled and shone in Mr. Ormandy's imaginative reading. Franck's Symphony, played with great sweep and coloristic effect, closed the enthusiastically received program.

H. W. L.

Muench Leads Martinu Third

Charles Muench led the Philharmonic Orchestra in the first New York performance of Bohuslav Martinu's Symphony No. 3 on Jan. 8. The work has all the trade marks of this remarkable Czech composer—the Slavic elements, his coloristic sensuousness—but in addition it shows the dramatic side of the imaginative symphonist. Throughout, there is the refined impressionism and masterly orchestration which gives this highly acclaimed creation a specific atmospheric quality. Mr. Muench's aggressive reading of Beethoven's Symphony No. 8 roughened its bucolic feeling into a broad peasant approach, its tender humor into satire. Preceding the Beethoven Symphony was Mozart's Adagio and Fugue in C minor for string orchestra. Soloist of the evening was Leonard Rose in Tschaikowsky's Variations on a Rococo Theme for Cello and Orchestra. Mr. Rose's beautiful, velvety tone and unfailing technic was an outstanding success.

H. W. L.

Philharmonic Plays Mozart, Beethoven, Ravel Works

The Sunday matinee of the Philharmonic on Jan. 11, Charles Muench conducting, offered a somewhat different program than the Thursday-Friday performances, the repeated works being Mozart's Adagio and Fugue in C minor for strings and Beethoven's Eighth Symphony. Mr. Muench offered a sparkling but sensitive rendition of Mozart's Prague Symphony, a vigorous Beethoven Eighth, and truly exciting, vivid Ravel—Spanish Rhapsody and the Daphnis and Chloe Suite No. 2. A much overworked word, "musicianship," is nevertheless the outstanding quality of Mr. Muench. He excels in revealing form and line without sacrificing dramatic intensity. His Ravel particularly shone and in his hands the Rapsodie Espagnole became once more a work of art instead of the usual warhorse of orchestral virtuosity.

A. L.

National Orchestral Association Concert

On Jan. 12 the National Orchestral Association, Leon Barzin conducting, offered a program of well-known orchestral compositions—Weber's Euryanthe Overture, Mozart's Symphony in C major (K. 551) and César Franck's Symphony. It is only natural that an orchestra of students can not succeed completely in the rendition of a program which asks for complete technical mastery and most sensitive tonal balance. However, the evening again bore testimony to the valuable work Mr. Barzin does with his orchestra and the gratifying achievements of his labor.

H. W. L.

Bostonians in Mathis der Maler

The center piece of the program of the Boston Symphony Orchestra's concert on Jan. 14 was Paul Hindemith's symphony, Mathis der Maler, in an epic performance. The gothic linearity of this powerful score was tellingly conveyed in an interpretation which combined greatest intimacy, as in the opening Angelic Concert or the Entombment (the second movement), with grandeur and exciting drama in the closing Temptation of St. Anthony. The concert opened with the incomparable Bostonian version of Prokofieff's Classical Symphony and closed with the famous and unequaled interpretation of Tchaikovsky's "Pathetique."

H. W. L.

Walter Gives Lied von der Erde with Ferrier and Svanholm

Mahler's Das Lied von der Erde in Bruno Walter's unsurpassable interpretation is one of the most moving experiences to be had in the concert hall. His presentation of the work at the Philharmonic concert on Jan. 15 culminated in an ovation for Walter, the orchestra and the two soloists, Set Svanholm and the English contralto Kathleen Ferrier, who made her debut in this difficult assignment. Mr. Svanholm sang his part with his usual musicality and powerful vocalism. Miss Ferrier is a "find" for the concert stages of this country. Her exquisite vocal means are handled with the most admirable technical skill and a profound musicianship. The warmth of her vocal timbre, the intelligent and never-superficial approach to her task distinguish her effort. This memorable performance was preceded by Beethoven's Symphony No. 4, in which the orchestra, devotedly following Mr. Walter's inspired guidance, reached the summit of interpretative impressiveness.

KATHLEEN FERRIER, English contralto, following her American debut with the New York Philharmonic-Symphony under Bruno Walter, was presented in Chicago on Jan. 23 in this season's final concert of the Blackstone Series under the management of Mrs. Edouard Albion.

The Sunday concert again featured Mahler's Das Lied von der Erde as well as Schumann's Overture to Manfred and Beethoven's Leonore Overture No. 3.

H. W. L.

Nabokoff Work Given by Koussevitzky

The Boston Symphony Orchestra under Serge Koussevitzky on Jan. 17 offered the first New York performance of Nicolai Nabokoff's The Return of Pushkin, elegy in three parts for high voice and orchestra. The soloist was Marina Koshetz, daughter of Nina Koshetz. The score is a difficult one for the vocalist, demanding a wide range and great expressiveness but the young artist successfully met the challenge. Influences of Moussorgsky, Tchaikovsky and early Stravinsky are noticeable all through the work and a certain monotony was not avoided in spite of a splendid performance.

An unmitigated delight was Debussy's La Damoiselle Élué with Miss Koshetz and Eunice Albert as the excellent soloists and the Wellesley College Choir (Margaret Macdonald Winkler, director) taking the choral assignment well.

After intermission the Letter scene from Tchaikovsky's Eugene Onegin was sung by Miss Koshetz and a rousing reading of the same composer's Francesca da Rimini was given by the orchestra.

H. W. L.

Bustabo Soloist in Young People's Concert

The Young People's Concert given by the Philharmonic-Symphony Orchestra on Jan. 10, featured the violinist Guila Bustabo in the second and third movements of the Mendelssohn Violin Concerto. Among the other works of particular interest was the Brassy Prelude and Percussional Mêlée by the concert's conductor, Rudolph Ganz.

B. G. R.

Safonoff Offers La Forge Sketches

Maria Safonoff's piano recital on Jan. 4 was given with the simplicity that only talent of a high order can afford. Schubert, Mendelssohn, an impressive Beethoven Sonata, Op. 27, No. 1, and the perennial Schumann Carnaval, comprised the substantial first half of the event. Then followed Stojowski's Solitude, beautiful in its nuances, the Andor Foldes transcription of Kodaly's Viennese Clock (from Hary Janos Suite), a Villa-Lobos offering, two Frank La Forge Camp Sketches, the last, Wedding Dance, repeated by acclaim (the composer was present) and three Scriabin Etudes.

T. P.

Abram in Fine Program

Jacques Abram's recital on Jan. 9 showed a poet of the piano at work. He devised a program designed to impress only with the quality of the works played and the inward execution of their artistic content rather than by showy effects. Bach's English Suite No. 6 opened the bill and the reading showed Abram's great sense for the structural values of these pieces. The carillon effect of the second Gavotte gave evidence of the colorful and sensitive touch of the artist while the closing Gigue had dramatic poise. Mozart's Sonata in A minor had the same attractive sensitivity and introspection in execution, and all the tremendous technical and musical difficulties of the neo-romantic Hindemith Second Sonata were victoriously encountered. A group of Chopin, some of the works rarely played, closed the very successful evening.

H. W. L.

Miriam Solovieff Applauded

Miriam Solovieff, violinist, again proved herself an artist of the first calibre on Jan. 11, giving life and charm to her program choices even when the work lacked it originally. Her playing of Tartini's G minor Sonata will long be remembered by students who perused the printed sheet while listening to Miss Solovieff's enchanting interpretation. Brahms' Sonata in A major and Chausson's Poeme were sensitively played with warmth and expression. Artur Balsam, pianist, shared in the tremendous applause accorded Miss Solovieff throughout the program.

L. J. G.

Ellabelle Davis Sings to Throng

In her Jan. 13 recital Ellabelle Davis unquestionably confirmed the opinions registered at her first hearing that she possesses a remarkable gift for song and a voice of luminous beauty and individual timbre. Since her comparatively recent professional debut, she has sustained a heavy schedule of engagements here and in South America. That she has accomplished so much in artistry and repertory indicates superlative talent, and, if given the opportunity for development, potentials of greater scope. She is already a notable singer; and there is a possibility that she might become one of the greatest.

With the exception of the less striking English group, every number was a collector's item, difficult in tessitura, in phrase line and in word and color values. Purity of tone and long-spun phrases

(*Continued on page* 19)

INTERNATIONAL MUSIC CONTEST, SCHEVENINGEN

MAY 19-29, 1948

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METROPOLITAN OPERA: Ring Continues in New Garb

Traubel and Melchior in New Walkuere

The Ring has become exciting and controversial these days at the Metropolitan. The first Walkuere of the matinee cycle on Jan. 13 had much besides the debatable new sets and costuming to hold the hearer's interest, despite Fritz Stiedry's slow orchestral beat which characterized most of the performance.

This was a well selected cast, with Lauritz Melchior as Siegmund, still the king of Wagnerian tenors, with splendid, long-sustained high notes; Rose Bampton, gracefully emotional, despite a disastrous costume, using her fine voice to convey characterization admirably; Helen Traubel, singing clearly, with exquisite quality and complete command of her higher register, magnificent as Bruennhilde; Herbert Janssen, a stately, rich-voiced Wotan keeping the inner spirit and motivation of the All-father pre-eminent. In alliance with Miss Traubel, the deeply loved and loving daughter, Mr. Janssen provided some of the most eloquent and intense moments. Outstanding vocally and in presentation was the Hunding of Mihaly Szekely. Clarity of voice and good timing were the best assets of Kirsten Thorborg's rather shrewish Fricka. The Valkyries, seemingly better rehearsed and happier vocally than on former occasions, were unusually effective and often thrilling. Certain outstanding voices of the Met roster were enlisted, the group including Regina Resnik, Thelma Votipka, Irene Jessner, Lucielle Browning, Martha Lipton, Jeanne Palmer, Herta Glaz and Margaret Harshaw.

The controversial new settings include many steps, a major hazard on any stage—they are seldom the best prescription for vocalists in action, though these were quite neatly cut out of the wild peaks. The artists were compelled to move cagily, with some dampening results in the fight scenes. The scenes, while striking some false notes in practical and text matters, lent a plausible and subtle sense of verity to the myths and legends of that Germanic era. The high roof of the first act set made Hunding's hut resemble a Town Hall and the tree covered half of the stage. But the lighting was effective and in the remaining scenes of the opera the glorious blue shadows were most effective. Against these the scarlet and black of the Valkyries' costumes were striking—a far cry from the eternal maidenly blue and silver of other days, and suitable for heralds and carriers of death. The greeting between Traubel, in these spectacular habilaments, and Janssen in Wotan's vivid blue against the shifting, misty blues of the stage was memorable.

M. C.

Pons in First Rosina of Season

Lily Pons returned to one of her most effective roles on Jan. 7 when she sang Rosina in the Barber of Seville for the first time in 1947-48. A newcomer to a cast otherwise well known in their roles was Claramae Turner, who gave a good account of Berta. The conductor was Pietro Cimara. I. T.

Tosca Repeated

Dramatic fire and some moments of excellent singing kept the repetition of Tosca on Jan. 8 alive and interesting. Pia Tassinari, though not easily sustaining her soprano tones in the higher range, nevertheless won applause with a sincere and appealing delineation. In fine vocal form, Tagliavini gave color and meaning to Cavaradossi's role and sang the E lucevan le stelle beautifully. Alexander Sved as Scarpia, when not overspreading his splendid voice, was outstanding in his vocal assignment. The supporting cast included Alvary, Luise, De Paolis, Cehanovsky, Davidson, and Irene Jordan, Giuseppe Antonicelli conducted. M. C.

Busch Conducts Ballo in Maschera

On Jan. 8 Verdi's Un Ballo in Maschera was performed with the familiar cast of Mmes. Roman, Harshaw, Alarie and Messrs. Bjoerling, Warren, Moscona and Alvary in the leading parts. New was Fritz Busch as conductor. His interpretation of the score gave the evening a particularly dramatic drive and inspired singers and orchestra to a highly praiseworthy, impressive effort.

H. W. L.

Novotna and Lipton Grace Rosenkavalier

The third Rosenkavalier of 1947-48, Jan. 9, brought the return of Jarmila Novotna to the part of Octavian and Martha Lipton to that of Annina, with the rest of the participants the same as in former showings. Mme. Novotna's finesse and charm won her much success, and Miss Lipton gave vocal and dramatic excellence to her role. Fritz Busch was in the pit. D. B.

Louise Matinee

Louise was given again for the Saturday matinee, drawing warm approval from the crowded house. New to the part of the First Philosopher was Jerome Hines, sonorous and in rich voice. Batoning the performance was Louis Fourestier. I. H.

Benzell and Bjoerling in Rigoletto

Lily Pons and Jan Peerce went on the sick list for the evening's Rigoletto, whereupon Mimi Benzell and Jussi Bjoerling replaced them as Gilda and the Duke. Leonard Warren, whose health held good, appeared as per billing, in the title part, and Pietro Cimara conducted with spirit. M. J.

Valdengo Heard as Amonasro

The third Aida of this season on Jan. 12 was distinguished by magnificent singing. One of the best possible casts now current in the Italian wing at the Metropolitan included Stella Roman in the name role, with her exceptional voice at the height of lustrous brilliance; Blanche Thebom, a splendid Amneris; Torsten Ralf, the ovation-winning Rhadames; and an excellent supporting roster, including Kinsman, Moscona, Oliviero, and Thelma Votipka. It was also notable as the local Amonasro debut of young Giuseppe Valdengo, who scored another notch on his rise to major artist position. His clear, resonant voice and definite feeling for histrionics resulted in a finely accomplished characterization. This was one of the gala evenings which account for the continued drawing power of the lyric drama. Emil Cooper conducted.

M. C.

Traviata, Butterfly, Lucia, Gioconda

Traviata had its fourth performance of the season on Jan. 14, with Bidu Sayao as the fair and frail heroine, and James Melton as a stalwart Alfredo. Another repeat (the third time) was Madama Butterfly on Jan. 16, marking Lucielle Browning's seasonal re-entry as Suzuki. The Saturday matinee of Jan. 17 was Lucia, with no newcomers, and Pietro Cimara guiding a sparkling performance enlisting Pons, Tagliavini and Merrill as the principals. Saturday night's Gioconda introduced Francesco Valentino as Barnaba and Anthony Marlowe as Isepo, rounding out an otherwise familiar cast.

SCENE FROM NEW PRODUCTION OF DIE WALKUERE
at the Metroolitan, with settings designed by Lee Simonson. The singers are Herbert Janssen as Wotan and Helen Traubel as Brünnhilde. (Photo by Louis Melançon.)

Meistersinger Again

Die Meistersinger was presented for the fourth time on Jan. 15, with Fritz Busch conducting a familiar and meritorious cast whose principals were Polyna Stoska, Torsten Ralf, Joel Berglund, Margaret Harshaw, John Garris, Gerhard Pechner, Dezso Ernster. A. L. S.

Harms Chorus to Sing Bach Passion

The John Harms Chorus will give Bach's St. Matthew Passion at Town Hall on Feb. 12. John Harms will conduct; soloists are Iona Harms, soprano; Irene Jordan, contralto; John Priebe, tenor; Martial Singher, baritone, and Donald Wheatcraft, bass. Organist will be Alexander Schreiner.

King Harald, New Opera, Premiered at Hunter College

The first performance of King Harald, an allegorical opera written by two members of the Hunter College faculty, was given there on Jan. 7. The libretto was the work of Prof. Pearl C. Wilson, of the Classics Department, and the musical score was composed by Prof. Anders Emile of the Music Division. Set in the period of Viking legend, the story is reputedly the factual recounting of a more recent series of occurrences. It tells of the betrayal by German orphans of their Norwegian foster parents who had adopted them after World War I, to shield them from the misery and want of post-war Germany. It had a romantic musical score conducted by Carl Bamberger. The production was under the direction of Helen C. Hicks, of the Department of Speech and Dramatics. Several lead roles were Ingrid, sung by Geraldine Marwick of the faculty, Astrid, sung by Jean Swetland, and Erie, by Howard Jarrett. Succeeding performances drew crowded houses.

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RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

ERNEST ANSERMET, SWISS CONDUCTOR, left, and BOHUSLAV MARTINU, COMPOSER, CONFER over the latter's Fifth Symphony, which received its first performance in the Western Hemisphere under Mr. Ansermet's direction with the NBC Symphony Orchestra, Jan. 24. The work was written and dedicated to the Czech Philharmonic on its 50th anniversary and played for the first time in Prague last fall. (Photo by Ben Greenhaus.)

Ansermet Scores in First NBC Symphony Appearance

Ernest Ansermet, conductor of the Orchestra de la Suisse Romande in Geneva, made the first of four appearances as guest conductor with the NBC Symphony Orchestra on Jan. 17. It was his first hearing in this country since 1936, when he was guest conductor with the Los Angeles Bowl Orchestra and at Ravinia Park.

Under the direction of this gifted and distinguished conductor, the program was notable for superb performances of Beethoven's Leonore Overture No. 2, and Ravel's Daphnis and Chloé Suite No. 2, which opened and closed the program.

Mr. Ansermet also introduced with distinction the first performance in America of a work by a compatriot of his, Frank Martin's Petite Symphony Concertante. The score was highly interesting from the standpoint of originality in form and technique. It is written for three soloists, harp, harpsichord, and piano, which in this performance were played admirably by Edward Vito, Sylvia Marlowe, and Milton Kaye, respectively.

The conductor was enthusiastically cheered at the conclusion of the broadcast by the large audience in Studio 8-H in Radio City.

Detroit Symphony Goes Off the Air

The Detroit Symphony Orchestra discontinued its Sunday evening broadcasts over the American Broadcasting Company's network on Jan. 25, attributing its decision to radio contract difficulties between Henry H. Reichhold, president of the ensemble, and the American Federation of Musicians. A second influence which may have induced Mr. Reichhold to cancel the broadcasts is the fact that, prior to Petrillo's recording ban, the Detroit Symphony Sunday night radio programs were recorded by Vox Records, owned by him. By this method Mr. Reichhold reportedly had an opportunity to get back part of the expenses incurred in sponsoring the series. Thus, the Detroit Symphony may be the first radio network show to be affected in part by Petrillo's recording ban.

Since the Detroit Symphony began its broadcasts on ABC in January, 1947, the musicians of Detroit's AMF local were paid sustaining rates. Mr. Reichhold maintains that since the organization is non-profit and run for civic benefit, and since the symphony series gives year-round employment, the musicians should accept these sustaining fees for the network show.

The current dispute between Mr. Reichhold and Detroit musicians has arisen because the latter now want commercial fees (there are two different scales in Detroit) for the broadcast, but the increase is not acceptable to the Symphony's president. It is still possible, however, that some arrangement satisfactory to both AMF and the orchestra may be reached.

On the other hand, Mr. Reichhold stated: "We do not wish to run the risk of being pulled off the air. Petrillo's plans reportedly involve such a threat. His chief antagonism is against 're-broadcasting' but his policy might extend to 'live' musicians. So we declined to sign a new contract unless we are protected against such a happening."

CBS "Invitation to Music" Withdrawal Loss to Radio

The Columbia Braodcasting System has discontinued one of the most distinguished music programs on the air, Invitation to Music, heard on Sunday evenings until its final broadcast, Dec. 28. This is a distinct loss not only to the music world but the radio listeners who appreciate and love the best in music.

The Invitation to Music series provided a continuous outlet for the broadcast of new and difficult, or rarely performed older works. The list of its first performances is a long one, and certainly it placed CBS far ahead of any other network in the performances of new works.

Not only the factor of novelty, however, distinguished the program. It was further graced by a superb roster of guest conductors and artists—including, among the conductors, Stravinsky, Villa-Lobos, Manuel Rosenthal, Leopold Stokowski, Leonard Bernstein, Erich Leinsdorf, Camargo Guarnieri, Darius Milhaud, Anthony Collins and Robert Shaw; and among soloists, Louis Kaufman, E. Robert Schmitz, Hilde Somer, Carol Brice, William Hess, Mitchell Miller, Eileen Farrell, Vera Brodsky, Maria Kurenko and others.

Bernard Herrmann was the regular conductor, and his keen interest and research in music that was both new and very old bore fruit in fine performances. The program was under the able direction of James Fassett, Director of CBS Music Broadcasts, whose unwillingness to compromise with any notion of what is considered "popular" in music was responsible for maintaining its high standards. During four of the four and a half years in which the program was continued, Ben Hyams was the clever and genial annotator. Since his leave of absence took place last year, David Randolph has written the commentary.

Some outstanding performances of the past years have been: Stravinsky conducting his Persephone, with William Hess as tenor soloist; Leopold Stokowski leading Strauss' Metamorphosen; Herrman directing little known works of Johann Christian Bach, among other novelties; and Darius Milhaud conducting his own First Symphony.

Great Progress Forecast in Television for Coming Year

David R. Sarnoff, president and chairman of the Board of RCA, predicts that television will have a strong impact as a major economic and social force in 1948 and that it will make this new year one of the greatest in the history of radio as a science, an art and an industry.

In a year-end statement recently, Sarnoff stated that "television in the United States leads the world in every phase of its development." As factors behind the optimistic outlook for 1948, he cited the steadily increasing number of stations throughout the country; a vastly enlarged audience; establishment of networks via cable and radio relay facilities; general improvement of programs; increased advertising support, and vigorous competition.

"Progressive radio men, scientists, industrialists and broadcasters alike," Sarnaff said, "now think in terms of sound-and-sight. Television charts their future; it will be the dominant factor in the radio of tomorrow." He stressed the part television will play in the forthcoming political elections, declaring that "television is likely to do more to revolutionize politics than sound broadcasting did."

Sarnoff also predicted that the video industry within 12 months will approach the status of a $500,000,000-a-year industry, measured in consumer prices, and that it would "grow in size with the years." For the first two years of commercial television, 1947 and 1948, he said, "it is estimated that the American public will spend approximately four times as much for television receivers as it did for broadcast receivers during the first two years of sound broadcasting, 1921 and 1922."

1948 Big Year for Burl Ives

Burl Ives, Philco's "Friendly Troubadour," who is heard over the Mutual network on Friday evenings, has chalked up a big year for 1948. Three films in which he is featured will be released; RKO's Stations West, 20th Century-Fox's Green Grass of Wyoming, and Walt Disney's How Dear to My Heart.

He has also written a book which will be published this Spring, and in mid-January he began a personal appearance tour of the country. While on tour he will make his weekly broadcasts from Chicago, Detroit, Cleveland, Kansas City and San Francisco as well as some from New York and Hollywood. If movie commitments permit, Ives plans to do a stage presentation of Falstaff with Jose Ferrer.

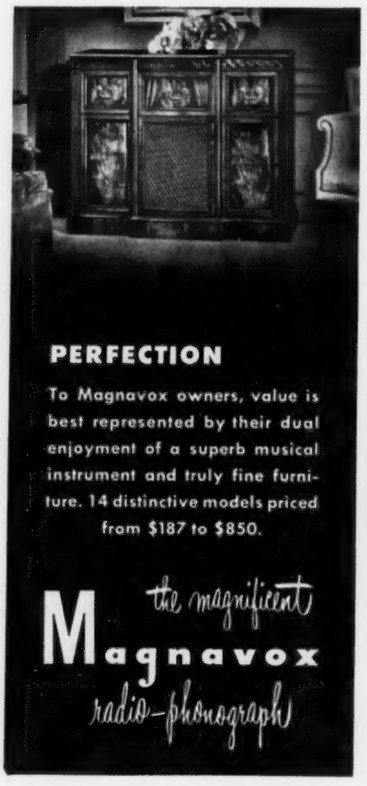
TOSCANINI'S recording of Schubert's Symphony No. 9 in C with the NBC Symphony Orchestra has just been released by RCA-Victor. The final side of the six-record album is devoted to the Scherzo from Mendelssohn's Midsummer Night's Dream. . . . FRED WARING has been appointed to the board of trustees of Pennsylvania State University, his old alma mater. Waring's great-grandfather was a founder of the Farmer's High School, which later became the college. The NBC music-maker, appointed by Gov. James H. Duff, organized his famed Pennsylvanians while still a student at Penn State. . . . ELIZABETH WYSOR, American contralto, sang M. Wood Hill's Hounds of Spring recently in a special broadcast on the Lugano radio, and later will sing the same composer's Harp Song of the Danish Women over the BBC network from London. . . .

JOHN ROSENFELD, music critic of the DALLAS (Tex.) Morning News joined the panel of experts on the Opera Quiz, Jan. 10, the intermission feature of the "Met" Opera Sat. broadcasts. . . . SIGMUND SPAETH, who is a regular on the panel of the "Quiz," missed his first appearance in seven years on the program on Jan. 17, because of illness. . . The BACH ARIA Group made its first radio appearance over WQXR on Jan. 10, two weeks prior to its public appearance at Carnegie Hall, N. Y. . . .

The PITTSBURGH SYMPHONY ORCHESTRA, appearing on NBC's Orchestras of the Nation series, Jan. 10, under the direction of Associate-Conductor VLADIMIR BAKALEINIKOFF, presented the radio premiere of ALEXANDER GRETCHANINOV'S Fifth Symphony.

Charleston Symphony Plays New Work

The Charleston (W. Va.) Symphony Orchestra gave a premiere performance of Antonio Modarelli's Ode to Lincoln on Jan. 17, when the ensemble appeared on the National Broadcasting Company's "Orchestras of the Nation" series.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NEWS AND REVIEWS

Milton Cross, Distinguished Pioneer Announcer

Milton Cross can easily claim the title as the pioneer announcer in radio. Although his name is familiar to a vast audience who have listened to him for over 20 years via Station WJZ and the American Broadcasting Company, he is still a relatively young man and as enthusiastic about his job as when he first started. His outstanding success in making an art of announcing has come about partly because he really loves his job and wouldn't change it for any other. He has seen radio develop from a squawky infant, all static, to the great and glorious adventure that it is today, and that it is, indeed, "an adventure" to "Milt" Cross.

While his name and the Metropolitan Opera Matinee broadcasts are practically synonymous, he is currently also the commentator over the ABC network on Let's Go to the Opera (WJZ, Frids., 4:30 p.m. EST), a new educational series which is a preview of the following day's "Met" Opera airings that made its debut, Jan. 16; Coast to Coast on a Bus (WJZ, Sats., 9:00 a.m., EST), the oldest children's program on the air, formerly known as the American Children's Hour; The Piano Playhouse (WJZ, Sats., 10:30 a.m., EST), a series of classical and contemporary music; and the Metropolitan Opera Auditions of the Air (WJZ, Suns., 4:30 p.m., EST).

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It was mere chance that started Milton Cross in radio. His whole background and training had been aimed toward music, and radio was still in the experimental stage. He had taken a course in the Damrosch Institute of Musical Art, intending to become a music supervisor in the New York public schools. Even after leaving school and entering radio, he did a great deal of church singing, and appeared for several years with the Paulist Choristers.

One day he listened to a program from Newark, N. J., on a crystal set. He felt the urge to sing on the air and offered his services to Station WJZ. In those early days this studio was housed in a partitioned-off portion of a rest-room in the Westinghouse Electric and Manufacturing Company's plant in the outskirts of the New Jersey metropolis. In this cubby-hole were the program, continuity and announcing departments, all three managed and staffed by two men. It was their job not only to announce programs but also to secure artists and speakers, suggest and arrange musical numbers, write continuity, and to fill in with a little vocalizing or piano playing whenever someone failed to show up on scheduled time, as often happened.

When Cross volunteered his services for radio, the harassed "staff" was amazed and delighted to add someone to their number who was a real musician.

Good artists at that period often turned up their noses at the noisy infant, just as they had years before when the movies were struggling for a start! His debut on the air was made on Sept. 15, 1921, as a tenor soloist, not as an announcer. At that time music was his hobby, as it still is today.

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During that period, the popularity of radio grew by leaps and bounds. Six months after he started singing on the air, he was taken on as second announcer—on March 13, 1922—and that's where radio history really begins. His musical accomplishments undoubtedly helped, for he frequently was called on to fill in with entertainment. But radio was also acquiring sophistication along with size, and after WJZ joined the National Broadcasting Company, many new departments were added which took the burden off the announcer. Soon he no longer had to write continuities or arrange musical programs. As radio progressed, it became a profession instead of a toy, and artists treated it more seriously. There was nothing for him now to do but announce, and he concentrated on that phase. His idea was to make announcing as much an art as singing.

So successful was Cross in this resolve that in 1929 he was awarded a gold medal for diction by the American Academy of Arts and Letters. This was the first annual award ever made for good radio diction. Another medal was given him later by the Poor Richard Club, nationally known organization of advertising men in Philadelphia. In 1942 he achieved the epitome of recognition when he was awarded a handsome scroll for his contribution to music by the Metropolitan Opera Association through the Metropolitan Opera Guild.

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Milton Cross was born and educated in New York City. He is six feet tall, husky, slow-moving and modest about his achievements. He has a farm at Woodstock, Vermont, where he spends as much time as he can during the summer months. He likes to read detective stories in bed at night, and in serious reading he favors biographies. Recently he wrote "Complete Stories of the Great Operas, which has been published by Doubleday and Co.

MILTON CROSS
who has been heard for twenty years over WJZ-ABC, has made a distinguished art of announcing. He is seen leaving the radio control booth in the Metropolitan Opera House.

CBS Signs Budapest Quartet

The Columbia Broadcasting System program department has signed the world famous Budapest String Quartet for a five-broadcast series from the Library of Congress next spring. When the Philadelphia Orchestra's series over CBS (Sats., 5:00 to 6:00 p.m. EST) comes to a close, the Budapest group will go into that time period, from April 17 through May 15.

Howard Univ. Choir on Air

The distinguished choir of Howard University, Washington, D. C., appeared in two programs devoted to a combination of Negro spirituals and formal religious music, Suns., Jan. 18 and 25, over the CBS network. The forty-voice choir, composed of vocal students in the university's widely known music department, is under the direction of the Dean of Music, WARNER LAWSON.

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I See That

Paul Wittgenstein, pianist, apeared on Jan. 23 in a program presented by the Greenwich House Music School, where he is a member of the artist faculty. These concerts are free to the public.

Paul Doktor, Jr., violist, assisted by Irving Owen, pianist, gave a program on Jan. 21 before the Violin, Viola and Violoncello Teachers Guild.

Florence Mercur, pianist, is making her screen debut in a full length technicolor film produced by the Order of the Sisters of the Sacred Heart of Duchesne College, Omaha, Neb. The film depicts the growth of the order since its inception in Rome. The 75th Anniversary Celebration was climaxed with a performance by Miss Mercur with cameras "shooting" parts of her program. The picture will be shown in Catholic Colleges in the United States and Canada, also in Rome.

Taggart Casey, bass-baritone, is appearing in The Cradle Will Rock at the Mansfield Theatre.

Mary Henderson, soprano of the Metropolitan Opera, was soloist in Mendelssohn's Elijah with the John Harms Chorus at St. Thomas Church on Jan. 11.

Pierre Fournier, French cellist, will make his first American tour in October, November and December, 1948, under the management of Jack Adams. Mr. Fournier is at present filling a scheduled of over 80 concert engagements in Europe.

Alexander Sved, baritone of the Metropolitan Opera, sang in Greenville, S. C., on Jan. 15 and 17; 20, in Bridgeport, Conn., at the Klein Memorial Auditorium.

Mason Kneedler, "Kavalier" baritone, appeared in recital on Jan. 18 in the Brooklyn Academy of Music on the American Artists Series.

Edouard Nies-Berger will give an organ recital on Feb. 18 sponsored by Rutgers University, New Brunswick, N. J. The recital is a benefit for Dr. Schweitzer's Hospital in French Equatorial Africa, and at the same time honors the 73rd birthday of Dr. Schweitzer, which fell on Jan. 14.

Siegfried Landau is conducting two concerts of the Kinor Synfonietta of the Hebrew Arts Foundation at the Brooklyn Museum, Jan. 25 and Feb. 1, in celebration of Jewish Music Month.

The Arkansas State Symphony, William Hacker, conductor, is in the midst of its second full season of concerts throughout the state. One excursion over the line has been made with a concert in Oklahoma, and other neighboring states will also be visited. Soloists so far have included Marjorie Lawrence, Gerald Warburg, Edwin W. Brockman, Jr., Claire Patrick and Mr. Hacker. Besides standard works, American works are included on every program. Some of the composers programmed are Kent Kennan, Howard Hanson, Morton Gould, Edward MacDowell, David Guion, Eric Coates and William Hacker.

Suzanne Sten, mezzo-soprano, will appear as soloist with the Boston Symphony in Boston under Leonard Bernstein on Feb. 6 and 7 in Mahler's Second Symphony with the "Urlicht." In December Miss Sten toured in recital in the states of Washington and Utah. Her engagements included one at Brigham Young University.

The second concert in the Monday night subscription series of the Vinaver Chorus, under Chamjo Vinaver, will be presented at Times Hall on Feb. 2, with a repeat on Feb. 21. The final pair take place March 8 and 20.

Pietro Cimara conducted the Metropolitan Opera performance of Lucia on Dec. 29, not Emil Cooper, as stated in the Musical Courier of Jan. 15.

Bertha Melnik, pianist, who recently played the first piano parts for the Telephone and Medium opera performances as well as the Lemonade Opera productions, is now on tour with the Philharmonic Piano Quartet.

Walter Hendl, assistant conductor of the New York Philharmonic-Symphony Orchestra, has been appointed conductor of the newly organized Juilliard Summer School Orchestra.

The Branscombe Choral conducted by Gena Branscombe was the guest choir at the Riverside Church on Jan. 25.

The Piano Teachers' Congress of New York will hold a meeting on Feb. 5 at Steinway Hall, Dorothy Reddall Morrow, chairman. Member speaker will be Elizabeth Robertson; guest speaker, Avis Bliven-Charbonnel. Thomas Mullady III, artist-pupil of Ernesto Berúmen, will be guest pianist.

Tourel to Premiere New Guarnieri Work

When Carmargo Guarnieri, the Brazilian composer, came to the United States recently to receive his $5,000 award from the Reichhold music competition, he brought with him a new work written for and dedicated to Jennie Tourel. It is a ten-minute Poeme for Voice and Orchestra with words by the late Brazilian poet Mario de Andrade. Miss Tourel will probably give premiere to the work in various cities at her orchestral appearances next season.

Symon Goldberg to Tour U. S.

Annie Friedberg announces that she will bring Symon Goldberg, violinist, to the United States in October 1948, for a tour of three months. Mr. Goldberg, a former concert-master under Furtwaengler with the Philharmonic Orchestra in Berlin, has given recitals in Palestine and Europe, including Holland and England, and in Carnegie Hall, New York.

THE DANCE: Concerning Art Of Eastern Lands

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With the Near East becoming one of the sore spots of the world, and Palestine in particular the focal point, it is a pleasure for once to discuss that unhappy country in terms of its art and dance. Noami Aleh Leaf (Noami from the Bible, Aleh from the Hebrew word "leaf") who was born in Jerusalem, has spent most of her life re-creating the costumes and dances of the Arabs and Jews who have lived there for thousands of years. It is no anthropological secret that the closer man is to the primitive, the more he dances; and the older stocks of Palestinian inhabitants have changed little through the centuries. To them dance, music and ceremony are indivisable. They dance to celebrate any important occasion: there are dances for the Sabbath and for weddings. There is a special dance to escort the bridegroom to the house of the bride. There is a celebration on the eve of the wedding day at which only women are present; and they sing and dance all night long.

Miss Leaf's desire is to make more widely known the music, dances and costumes of the Middle East. These include the art of people like the Jews, Arabs, Persians, Bedouins and Yemenites. This dancer is more equipped than most to execute her ideas because she has had thorough training in all aspects of her field. Like most artists, she began at an early age—shortly after she came to this country, when she was seven years old. First she studied in the Duncan type school. Her next step was training with Fokine himself, with whom she did a dance film in 1931. National dances next interested her; she worked with Bulgakov, finally, in contemporary dance and dramatics.

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In 1935 a Palestinian film company invited her to do some work for them. It was there that she entered upon her life's work, becoming interested in dances of the Middle East to the exclusion of everything else. Appearing, as she did, before audiences who knew every tradition, every significance of costume and movement, her interpretations had to be authentic. Take the question of costumes, for instance. If Miss Leaf were dancing the part of an unmarried Yemenite Jewish girl, her pantaloons had to be of a certain shape, for by the pantaloons a native audience could tell the married status of a woman. If the cuffs are high, embroidered, brightly colored: unmarried; if short, quiet: married. Costumes vary according to the section of the country. In some Arab communities the women wear colored velvet robes; in others, white. Headgears vary also. Not all Arab women, incidentally, have their faces covered. Some, furthermore, have their faces tattooed in the search for beauty.

Similarly, the question of musical accompaniment was of utmost importance; anything of the Scherherazade type of exoticism would be laughed off the stage. Yemenite dances, for instance, have no musical instruments except drums and other percussive effects, such as the clapping of hands, the noise of keys against a brass jar. Other types of dances include the use of cymbals, bells or tambourines.

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Miss Leaf emphasizes the fact that dance is not only a manifestation of ancient Palestine. The new Jewish settlers find that the folk dance is very important in their daily lives, and there are many festivals in which groups from all over the country participate. In Palestine, also, dance recitals are well attended, with all classes present. There is none of the so-called "upper crust intelligentsia" which haunts American and European dance recitals. Miss Leaf recalls a concert she gave for workers in a colony. The audience came directly to the hall in their work clothes; and after the recital the entire body of men and women formed circles and danced themselves.

From 1935 to the outbreak of hostilities, Miss Leaf gave concerts throughout Europe. She was here during the war, appearing in North and South America, and has not yet had an opportunity to return to the place of her birth. In the meantime, when she is not on tour, she is kept busy creating new dances, having special music composed that is based on original native themes, and designing costumes. She is aided in the latter by her parents, both of whom are artists: her mother does tapestries on Biblical themes, her father works in oil, woodcuts and etchings.

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Kitchell Dances at the Ziegfeld

Humor? Satire? Burlesque? Iva Kitchell calls herself a dance-satirist, which perhaps stretches the meaning of the word "satire." Caricaturist might be a better term; but whatever the correct designation there is no disputing the fact that Miss Kitchell is not only a very funny dancer, but a good dancer in her own right. There are very few before the public who can present an entire program of solo dances, much less humorous ones. Iva Kitchell not only presents such a program but manages to keep the audience in constant laughter. She did last season in Carnegie Hall, and she repeated the feat on January 11 at the Ziegfeld Theatre.

Humor, spread over a two-hour program, can wear pretty thin; and it is to Miss Kitchell's credit that there is enough diversity of mood and approach to keep the audience constantly amused. She has a sharp, impish knack for seeing the ridiculous side of life—not only as pertains to the dance itself, her special territory, but as pertains to people. She is a wonderful deflater; and yet not exactly a satirist because satire implies something sharper than the essentially gentle and spoofing outlook of Kitchell. Fortunately she is well-built, physically, for what she does. Her body is small and compact, she is a natural mimic, and her gamin-like face can express a variety of moods. It is only when she gets "cute"—and those moments are seldom—that one feels a slight restlessness and gets the idea that she is merely mugging a situation or playing it for obvious laughs. These are the exceptions, however, and generally Miss Kitchell remains her own bright self.

Her program contained three new works, two of which were rather ambitious. The Tale of a Bird, to music by Harvey Brown, is listed as "A Choreo-Saga in Four Episodes." These episodes are The Hunted, The Hunter, The Hunt, and La Mort de l'Oiseau. It takes no great imagination to visualize what might happen; and it happens. Swan Lake is taken for a ride. Miss Kitchell bounces around the stage, at one moment the Prince, at the other the Swan Queen. Fragments of the Petipa choreography emerge like the Mona Lisa under the pen of Steinberg. La Mort de l'Oiseau adds the spectre of The Dying Swan to Swan Lake; the dancer emerges with a big arrow apparently penetrating her chest and flops all over the stage in a travesty of all soul-searing death scenes.

Portrait of a Hostess, also to music by Harvey Brown, contains some fine ideas but is somewhat static and drawn-out. In this sketch Miss Kitchell mimics the antics of a hostess preparing a cocktail party planned for an important guest, carries us through the party itself, and ends where it began—empty stage (metaphorically), guests gone. It was a clever touch to plan the action so that the dancer is walking normally before the guests arrive and on her toes—literally—when they throng in.

Satire on Opera Bacchanale

The third novelty, Bacchanale, to music by Saint-Saens, is a take-off on operatic ballet of the Thais-Samson et Dalila-Aida genre. Riotously funny, one reflects sadly that Miss Kitchell's antics are the rule rather than the exception on most operatic stages; and one thinks of operatic ballets in recent seasons that, though presented seriously, were about as hilarious as anything Miss Kitchell attempted.

Other works danced by Miss Kitchell included her popular burlesques of the Graham school (Non-Objective; and Soul in Search); her portraits of dancing-school students (Something Classic; Garland Dance); her vignette called Maisie at the "Moovies," and her ideas about a chorus girl. Sonatina Rococo, Mineral, Animal and Vegetable and Growing Up also were on the program. As in previous appearances, the pianist was Harvey Brown, who was responsible for much of the music in addition to the dependable and musicianly accompaniments.

Dance News

Martha Graham and Dance Company will appear at the Maxine Elliot Theatre under the sponsorship of the American National Theater and Academy from Feb. 17 through 29. In addition to the regular repertoire, the first New York performances of Night Journey will be given. This is the work commissioned by the Elizabeth Sprague Coolidge Foundation performed at the Harvard Symposium on Music Criticism last May. William Schuman composed the score. Erick Hawkins, May O'Donnell, Pearl Lang and Yuriko will be the featured dancers, while Mark Ryder, John Butler, Ethel Winter, Robert Cohan, Helen McGehee, Joan Skinner, Stuart Hodes, Dorothea Douglas, Natanya Neumann and Dale Sehnet are also listed in the company. Louis Horst is to be the musical director. . . . Sally Friefeld and George Philcox will give their first program of International Dances at the Ethnologic Dance Center on Feb. 4.

New Book on Modern Russian Dance

SOVIET BALLET, by Juri Slonimsky and others. Philosophical Library, N. Y. $4.75.

The most interesting part of this book is the section that occurs after the text.

NOAMI ALEH-LEAF,
as a Street Dancer of the Near East.

There are about a hundred pages of illustrations of Soviet ballet—everything from leading ballerinas like Ulanova, Lepeshinskaya, Rudenko, Semenova, Sorokina, and Plissetskaya to folk dances, ballet students and composers. In the textual part of this book there are essays by various Soviet connoisseurs of the dance about all phases of the choreographic art in Russia. Among the subjects covered are Traditions of the Russian Ballet, Music of the Soviet Ballet, Choreographic Education, Choreographers, National Dances, Army Dances, and biographical material about leading dancers of the USSR. As one might imagine, the book is a paean of praise, but there is enough information in it—plus the photographs—to make it a welcome addition to ballet literature.

Berúmen Reengaged for Havana Courses

Ernesto Berúmen, New York pianist and teacher, has been reengaged for the fifth time by the International Conservatory of Havana, Cuba, to give a series of lectures and piano recitals during March and April in the Cuban capital. Mr. Berúmen will also give a course in Piano Pedagogy, including an extensive study of pedaling. Many students from all over the island are expected to attend Mr. Berúmen's courses.

Robin Hood Dell Season Set

PHILADELPHIA.—The management of the Robin Hood Dell Concerts announced an agreement with the musical union to hold the outdoor season, the 28 concerts beginning June 21.

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BOSTON: New Scores Have Hearing

By JULES WOLFFERS

BOSTON. — Another brilliant concert marked the end of the first half of this season's Boston Symphony programs as Serge Koussevitzky conducted the 12th pair of the Friday-Saturday series through the first performance of Walter Piston's Symphony No. 3; the Prokofieff Violin Concerto No. 1 (Isaac Stern, soloist), and the Brahms Second.

The recently completed Piston work marks another important step in the musical progress of the New England composer. From his earlier technically proficient but somewhat arid style he has emerged into a warmth and freedom of expression which vitalizes an acknowledged mastery of the outward aspects, and the result is substance that has inner feeling and personal power. Three years ago this march towards "Romanticism" gave Piston's work a Brahmsian flavor. Today his manner is original and unique. On hearing the new work one was reminded of no other writer, of no other period.

There are four movements, the first, Andantino, taking on the nature of a prelude while the following Allegro is an interesting and exhilarating scherzo; then comes an Adagio, beautiful and moving, the heart of the work (rather long, perhaps); the finale, Allegro, sturdy and marchlike. As far as can be judged, the performance was excellent and the audience received the work, composer and executants with marked cordiality.

The program was noteworthy in another respect. Isaac Stern turned in a magnificent performance to make the rather frothy Prokofieff a thing of iridescent, nacred perfection. This result was enough to establish the young American violinist with the Boston hearers as one worthy to rank with our finest performers. The closing Brahms was Koussevitzky at his best.

Nabokov's Return of Pushkin

Another first performance was heard the previous week when Dr. Koussevitzky opened the concert with The Return of Pushkin, Elegy in Three Parts for High Voice and Orchestra, by Nicholas Nabokov. The work is clear in texture, well orchestrated, mildly dissonant, and, despite the presence of the voice part, not very melodious. There is a heavy use of 19th Century-style minor mode *clichés* which gives the illusion of some tune. The soloist, Marina Koshetz, sang beautifully and had the additonal virtue of a natural and dignified stage presence. (Her blond hair catches the light well, incidentally!) All in all, a worthy daughter of her famous mother.

Debussy's charming Blessed Damozel enlisted the services of contralto soloist Eunice Alberts and the Wellesley College Choir in addition to Miss Koshetz. This was a thoroughly enjoyable performance, with credit due all participants. Tchaikovsky received the usual splendid Koussevitzky treatment, but is Francesco da Rimini worth all the attention lavished on it?

In the Recital Halls

Some outstanding programs featured the fortnight's recital activity. Witold Malcuzynski turned in by far his best performance here so far when he gave his Boston Morning Musicale audience at the Hotel Statler a list conventional enough but superbly played. The weather outside was vile, but those who attended to benefit the Boston School of Occupational Therapy found rich musical benefit in addition.

Efrem Zimbalist's remarkable traversal of violin literature began auspiciously at Jordan Hall with refined and artistically impeccable expositions of early examples up through Bach and Pugnani. Sponsored by the South End Music School, the series opener attracted a distinguished audience. Both Mr. Zimbalist and his accompanist, Vladimir Sokoloff, were warmly applauded.

At Symphony Hall, Yehudi Menuhin was in his best vein for Beethoven, Bartok, Paganini and shorter works. The Bartok Sonata No. 3 for violin alone, was played with depth and persuasiveness, the haunting second movement emerging in truly distinguished manner. Adolph Baller, at the piano, fully complemented the recitalist's achievements.

Arrau to Visit Palestine

Claudio Arrau, pianist, already scheduled to give concerts throughout Europe next October and November, has accepted an invitation from the Palestine Philharmonic to tour in that vicinity under its auspices. He will make seven appearances with orchestra and give seven recitals in Tel Aviv, Haifa and Jerusalem. This will keep him abroad through December, 1948. He will devote the first five months of 1949 to appearances in the United States.

Unable to obtain another date at Carnegie Hall to make up for the one he was obliged to cancel recently owing to illness, Mr. Arrau has decided to combine the two remaining programs of his New York (18th and 20th century music) into one mixed program to be given on Friday evening, Feb. 6. It will include the Bach Prelude and Fugue in A minor, Mozart's Sonata in D major, K. 576, Haydn's Un Piccolo Divertimento (Andante and Variations), Beethoven's Sonata Op. 27, No. 1; Ravel's Gaspard de la nuit, Copland's Variations, Albeniz's Fête-Dieu à Seville, Debussy's Masques. Bartok's Allegro Barbaro and Debussy's L'Isle Joyeuse.

PASSED AWAY

CARLO EDWARDS, 57, former assistant conductor at the Metropolitan Opera, died at his New York home on Jan. 1. Born in Oshkosh, Wis., his mother was a singer and he came east with his parents and studied at Mohegan Lake Academy. Though he was ambitious for a vocal career, this met with opposition by his parents. Coming to New York in 1907, he taught piano for a time, then went to Italy for further study. He won a seven-year scholarship at Milan Conservatory and in 1913 was made a professor of musical theory at this institution. He became associate conductor of opera at San Secondo and later at Padua. At the outbreak of World War I he returned to America and joined the staff of the Metropolitan as associate conductor in charge of the stage. He also assumed the baton there on various occasions, and led a Wagner concert in Central Park in 1934. Mr. Edwards remained with the Metropolitan from 1920 to 1935, and then was for two years production manager for the National Broadcasting Company. In 1933 and 1934 he led performances of Madame Butterfly in Tulsa, and while there was injured in a motor accident which necessitated amputation of his right foot. He devoted later years to coaching and teaching voice. Mr. Edwards in 1924 married Gerda Henius, who appeared in motion pictures as Gerda Holmes. In 1929 he wed Estelle Miller, and they were divorced in 1936. A brother, Laurence Edwards, of Vancouver, survives.

HERMANN ZILCHER, 66, German pianist and composer, died at Würzburg in the U. S. occupation zone of that country, according to an announcement made on Jan. 17 by the AP from Berlin. A native of Frankfort-on-Main, he studied with his father, at the Hoch Conservatory, with Kwast, Scholz and Knorr. In 1901 he won the Mozart Prize for composition. He toured as accompanist for Julia Culp, Vecsey and others in Europe and the U. S. In 1908 he was professor of piano and composition at the Munich Academy, and later was director of the Würzburg Conservatory, and staged Mozart Festivals. He had composed a wide vareity of music, for orchestra, voice, and incidental music for plays.

CHARLES SWENSON, 74, prominent in music circles, died at his home in Portland, Ore., last month. Prof. Swenson, born in Illinois, studied at the Royal Conservatory in Stockhold and later with Liszt and Tausig. He was organist at the Royal Church in Stockholm for a time. Coming to Portland in 1911, he taught voice, piano and organ, directed choruses and was organist at various churches. His wife survives.

ALEXANDER BRACHOCKI, concert pianist and head of the piano and theory department of the Suffolk Conservatory of Music at Brightwaters, L. I., died on Jan. 6 at his home in Huntington, L. I. He was 47 years old. A native of Scranton, Pa., he studied at the Scranton Conservatory and then at the Institute of Musical Art in New York. He continued his studies in Paris and became a protege of the late Ignace Jan Paderewski, under whom he studied in Switzerland. Surviving are his widow, Mrs. Florence Linke Brachocki; two daughters, Marie Antoinette and Marie Louise; his father, Eugene Brachocki of Scranton, and a brother and a sister.

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—*John Briggs, NEW YORK POST, Feb. 20, 1947*

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SILHOUETTES

By MARY CRAIG

EDWARD MOLITORE
as Cavaradossi in Tosca.

Some False Interpretations Of Vocal "Support"

Shortly after Edward Molitore's appearance as Herod in the New York City Center's production of Salome, an informal talk revealed that he holds firm opinions on certain prevalent handicaps to good singing. The most prominent of these, he feels, is an erroneous idea of "vitality" in vocal production.

The tenor believes that many students of singing fall short of attaining their complete vocal potentialities because they confuse outside body tensions with inner vitality. "To explain," he continued, "they tense and constrict various parts of the outer body, the abdomen, the ribs, even the knees, legs, arms, hands, etc., in order to bolster up or 'support' the voice; whereas utilization of the bouyancy, the natural inner vitality represented by the air in the lungs is the most effective means of giving the voice the very thing it needs for its complete, efficient handling."

He states that in many cases this emphasis placed on exterior muscular development and "false support," results in the student becoming involved with building one tension on top of another.

This does not mean that the outer body wall should not be involved. "On the contrary," he said. "The body will co-ordinate efficiently in the act of singing when its component parts are allowed to do so normally and are not rendered tense and impotent in their functions by a conscious manipulation. The meaning of 'support' is very often unwittingly interpreted as a push on the voice from underneath. Instead, the voice should be allowed to take what support it needs from the body's inner vitality as the needs of song and expression dictate. Too often the cart is pushing the horse, instead of the horse drawing the cart!"

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Edward Molitore was born in the United States, his parents being American with a near Italian ancestry which brought music and literature closely into the family life. After graduation from Northwestern University, he trained for the theatre in this country and in Europe. As the notable tenor voice developed, he concentrated on opera and made his debut as Alfredo in Traviata at Voghera, Italy, in a small opera house which owes its importance to the fact that the premiere of Giordani's La Wally took place there. "It has been living on that reputation ever since," he said. "But it has been the place also where many artists took their first professional steps." As a protege of Pasquale Amato, Molitore sang in opera and recital in Italy for four years and then returned to America with a splendid list of engagements behind and before him.

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His favorite roles are perhaps in Tosca and Carmen, as he likes characterization. "And as a rule, tenors have only the staple lovers to do," he said sadly. "I particularly loved doing Herod," Molitore continued, "It's a wonderful rôle for a tenor—all ham."

Molitore will be heard in the Delius Mass of Life at the 22nd May Festival in Cincinnati. In his New York Studio, at Steinway Hall, the tenor is carrying on a full schedule which combines rehearsal and teaching both the newcomers and the pupils from his Chicago classes who have come to this city to continue their study.

MONA PAULEE SIGNS AUTOGRAPHS
for ardent admirers after the mezzo-soprano's concert at Grossmont, Cal.
(Al Latterman Photo.)

Norman Joliffe Makes Solo Appearances

Despite a busy teaching season, Norman Jolliffe takes time out for concert engagements. During December he sang for the Fortnightly Club in Hornell, N. Y., the Metropolitan Life Chorus in New York and made his fifth appearance in three years with the Handel and Haydn Society of Allentown, Pa., in Messiah. Mr. Jolliffe is bass soloist at St. Stephen's Episcopal Church, New York.

Culp Dornay Artists in Recital

A recital given by three young artists of the Dornay-Culp Studios proved an occasion of superior achievement. Marian Farina, lyric soprano, Dorothy Siegfried, mezzo-soprano, and Tay Cote, lyric soprano united in offering a varied and musically comprehensive program. It was pleasing to note the growth in volume and adaptability of Miss Farina's lovely voice which has retained its innate clarity while developing in richness. Tay Cote, heard in a single group sang with clear enunciation and excellent style two old German Folk songs, two of ancient Holland, and Italian and French Swiss in the respective languages. Miss Siegfried, utilizing this program as a pre-view of her Jan. 18 concert on the Young Artists' Award series sponsored by the Griffith Foundation in Newark, sang three groups featuring lieder and art songs. She displayed fine vocal ability plus an exceptional gift for interpretation. The artist will also be heard as soloist with the Nutley Symphony Orchestra.

Mme. Culp Dornay presided with her customary graciousness, introducing the singers, skillfully accompanying and acting as hostess during the concluding social hour. Despite the bitter chill of the outside weather the audience was warmly enthusiastic and appreciative.

Gianna Bernhard Sings in Carnegie Recital Hall

Gianna Bernhard gave an interesting program of unhackneyed numbers at her recital, Jan. 14. Evidently influenced and happily so, by her stay in Italy, the soprano disclosed lyricism in early and contemporary Italian compositions. The Donaudy, Secchi and Durante numbers were lightly but effectively delivered. Later in the list Rispetti, four songs sung without pause, represented Wolf-Ferrari in an expressive, colorful mood. The Invito Alla Danza of Respighi completed the list. Miss Bernhard's familiarity with German was also an asset; Schubert and Brahms lieder, and the more modern song-phraseology by Busoni, Pfitzner and Graener were well sung, and versatility was shown in a commendable French group by Fauré. Ernst Wolff was the excellent accompanist.

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MUSIC FOR LENT, PALM SUNDAY AND EASTER

Reviewed by LEON CARSON

SATB

TODAY DID CHRIST ARISE. Arr. by Richard T. Gore. J. Fischer & Bro., N. Y. 15c.

A short 3-page introit carol for Easter arranged from an old Dutch melody, for 4-part mixed chorus. To be sung a cappella. Well harmonized and joyous in spirit. The words are by the arranger. Vocal tessitura easy except for the tenors in concluding measures of anthem.

ALLELUIA, CHRIST IS RISEN, by Garth Edmundson. J. Fischer & Bro., N. Y. 16c.

A stirring Easter anthem for 4-part mixed chorus, in fast-moving tempo, with organ or piano accompaniment. Contrasting phrases well marked for finished execution; occasional divided parts. Soprano tessitura somewhat difficult, otherwise this anthem is suited for the average church choir of reasonable size. 6 pages.

WAKE FROM YOUR SLUMBERS, by Ralph Marryott. Oliver Ditson Co. (Theo. Presser Co., Distr., Philadelphia.) 16c.

A simple, impressive Easter hymn for 4-part mixed voices, with text by Thomas Tiplady. To be sung a cappella (piano accompaniment for rehearsal only). No incidental soli. 6 pages.

EASTER ALLELUYA, by Frances B. Toelle. J. Fischer & Bro., N. Y. 16c.

Another anthem of Easter exultation, for 4-part mixed chorus, 7 pages in length, and set to words by Isaac Watts (1674-1748). Organ or piano accompaniment. Straightforward, simply constructed, conventional music, calling for well balanced chorus of voices for broad effects required by music. Vocal tessitura easy.

A LENTEN MEDITATION, by Jean Pasquet. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A musicianly anthem for use by a well trained choir and suitable for Lent, with text from the Bible. Can be sung with organ accompaniment or a cappella as desired. Begins with Bass solo. Its various moods well marked for interpretation. 8 pages.

THE KING RIDES FORTH, by Claude Means. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

Here is a rousing anthem in constantly changing 3/2 - 2/2 time, for Palm Sunday and for 4-part mixed chorus, with baritone solo, organ accompaniment. Text by Miriam Drury and from St. Mark XI:9-10. Requires a virile, well-balanced chorus, as many of the anthem phrases are sung unaccompanied, with strong organ interludes: a broad, stirring climax. 8 pages in length.

CHRISTIANS, TO THE PASCHAL VICTIM, by David McK. Williams. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

This is a well-ordered Easter Sequence for 4-part mixed chorus, with text from Hymn 27 (The Hymnal, 1940), with powerful chordal effects, both vocally and instrumentally. Divided parts. Organ accompaniment. Normal vocal tessitura for all voices. 8 pages.

EASTER, by H. A. Schimmerling. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

A splendid but difficult and dramatic Easter anthem for 4-part mixed voices, to be sung a cappella (accompaniment for rehearsal only); text by Edwin McKinley. The sombre beginning is by tenor and bass sections singing in duet form. Occasional soprano and alto obbligato parts supported by full chorus. Requires well trained choral body as well as competent direction. 6 pages.

ALLELUIA CAROL, by John M. Rasley. Theodore Presser Co., Philadelphia. 16c.

An interesting Easter carol for two 4-part mixed choruses. Introduces the Mozart Alleluia theme. Vocal tessitura easy throughout. Suitable for use by average choir. No incidental soli. 7 pages.

WHEN I SURVEY THE WONDROUS CROSS, by T. Tertius Noble. J. Fischer & Bro., N. Y. 16c.

A most acceptable anthem for 4-part mixed chorus, suitable for the Lenten season, set to text by Isaac Watts (1707). A splendid composition for sustained singing, a cappella, requiring capably trained choral singers. Well-marked contrasting phrases for interpretation, with a majestic triple-*forte* climactic conclusion. 7 pages.

LOVE'S REDEEMING WORK IS DONE, by Russell Hancock Miles. Arthur P. Schmidt Co., N. Y.-Boston. 15c.

A forceful Easter anthem, *maestoso* in general feeling, for 4-part mixed voices, and well written in conventional form. Text by Archer T. Gurney (1862) and Charles Wesley (1759). Contains an optional descant. Easy vocal tessitura throughout. 6 pages in length.

O COME and MOURN, by Claude Means. J. Fischer & Bro., N. Y. 16c.

A conservative, dignified conventional anthem for 4-part mixed chorus, suitable for the Lenten season with part organ accompaniment. Text by F. W. Faber. Begins with solo for the sopranos, followed by duet between soprano and alto voices. Portion of 4-part work to be sung a cappella. Length 7 pages; easy vocal tessitura and generally simple accompaniment.

HE IS RISEN, by Henry Gadsky. Carl Fischer, Inc., N. Y. 20c.

An imposing and virile Easter anthem for senor 4-part mixed chorus with combined junior choir (S.A.), arranged by Carl F. Mueller. Piano or organ accompaniment. Text adapted from the Bible. Conventional in style, it furnishes good material where double choirs are available. Vocal tessitura normal. 13 pages in length.

THE LILY LAY. Arr. by Alfred H. Johnson. J. Fischer & Bro., N. Y. 16c.

A free arrangement of this tuneful old French air for use of 4-part mixed chorus at Eastertide, with text by Lockhart Amerman, which includes occasional Latin phrases. Divided parts. Represents spirit of English Middle Ages, the lyrics being of a macaronic character. To be sung a cappella. 6 pages.

For Women's Voices

SSA

CRUCIFIXION, by Hermene Warlick Eichhorn. J. Fischer & Bro., N. Y. 16c.

A tuneful, somewhat sombre and dignified Lenten anthem for 3-part women's voices (Sop. I, II, Alto), with text arranged by Rose Myra Phillips, taken from St. Mark XV:22-47. (From cantata Mary Magdalene.) Organ or piano accompaniment. Includes a mezzo-soprano solo. Portions of anthem to be sung a cappella. Vocal tessitura normal. 6 pages in length.

EASTER ALLELUYA, by Frances B. Toelle. J. Fischer & Bro., N. Y. 16c.

This number, reviewed above, is arranged for 3-part women's voices (Son. I, II, Alto), with organ accompaniment. Text by Isaac Watts. Divided parts. Full choral maestoso concluding climax. 7 pages; performance time, 3 min.

DROP, DROP, SLOW TEARS, by T. Tertius Noble. H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London.) 16c.

An artistic and somewhat difficult 3-part chorus for women's voices (Sop. I, II, Alto) for use during Holy Week, to be sung a cappella (accompaniment for rehearsal only). Appropriate text by Phineas Fletcher (1582-1650). Well marked for expressive shading. Normal vocal tessitura. 7 pages.

O LORD, HOW SHALL I MEET THEE? (from Three Chorales) arr. by Johannes Hanschke. Collected and edited by W. Wismar. J. Fischer & Bro., N. Y. 16c.

A short, simple 2-stanza arrangement of a Palm Sunday chorale for 3-part women's (Sop. I, II, Alto) or junior chorus. Text by Paul Gerhardt. To be sung a cappella. 2 pages.

SA

CHORUSES FOR EASTERTIDE. Arthur P. Schmidt Co., N. Y.-Boston. 25c.

A short but interesting and unique collection of choral works for the Easter season, suitable for junior choirs or small church ensembles of women's voices. (Also published for mixed voices.) Includes Christ the Lord Is Risen Today (French mediaeval), arr. by W. R. Voris; Heaven Rejoices (Swedish), arr. by Hugo Norden; Hark the Voice of Love and Mercy, arr. by Hugh Gordon; Sweet Bells of Easter Time, words and music by William Bain; Lamb of God, arr. by P. J. Mansfield. A valuable collection for the organist's library.

Cantata

MARY MAGDALENE, by Hermene Warlick Eichhorn. J. Fischer & Bro., N. Y. 60c.

A complete and musically well-written Easter cantata for 4-part mixed chorus, with text by Rose Myra Phillips. It is divided into 5 parts, including The Crucifixion, Journey to the Sepulchre, Resurrection, In the Garden, and Song of Mary Magdalene. Organ or piano accompaniment. The section of the Resurrection requires skillful vocal handling on account of required flexibility for all parts. Pleasantly tuneful throughout, with generally normal vocal tessitura. 32 pages.

KING ALL GLORIOUS, by Louise E. Stairs. Theodore Presser Co., Phila. 75c.

An Easter cantata for 4-part mixed chorus, the music is of conventional pattern throughout, singable and suitable for use by average choir. Text by Elsie Duncan Yale. Divided into 8 sections, with choruses and soprano, alto, tenor and baritone soli. 60 pages. Performance time, 50 minutes. Easy vocal tessitura.

For Eucharist

MUSIC FROM PARSIFAL, by Richard Wagner. J. Fischer & Bro., N. Y. $1.25.

Charlotte Garden has arranged this famous Wagner music in effective and artistic fashion—with foreword—for 4-part mixed chorus, tenor or baritone soli and organ accompaniment. The sacred text is by John J. Moment, D.D. It is a translation of the message of the Grail Story into the primary symbolism of the Lord's Supper, leading to the final declaration that the answer to the age-old question lies in the fact that the true goal of human striving is revealed in the eternal paradox of the cross. This is choral music for a well trained, intelligent group of singers. 70 pages.

For Men's Voices

TTBB

HOSANNA, BLESSED IS HE, by Ralph E. Marryott. Oliver Ditson Co. (Theo. Presser Co., Distr., Philadelphia.) 16c.

A majestic and dignified anthem for 4-part men's voices (Tenor I, II, Bass I, II), a cappella—for Palm Sunday or general use. Provides straightforward, easy singing for average male chorus. Easy vocal range. 7 pages.

For Solo Voice

CHRIST IS RISEN TODAY, by Katherine K. Davis. Galaxy Music Corp., N. Y. 50c.

A short, 3-stanza Easter solo with text by C. R. W. Robertson. Both vocal music and piano accompaniment simple, but tuneful and effective. For medium voice. 2½ minutes performance time.

HOSANNA TO THE SON OF DAVID, by Arthur Carr. G. Schirmer, Inc., N. Y. 50c.

A pleasing and effective solo for Palm Sunday, for high or low voice; piano or organ accompaniment. Text adapted from the Scriptures. Begins with a recitative, followed by the air supported by heavy chordal accompaniment in conventional style. 6 pages.

LAMB OF GOD (Agnus Dei) by Evangeline Lehman. Oliver Ditson Co. (Theo. Presser Co., Distr., Philadelphia.) 50c.

An interesting composition for medium voice, well adapted to the Little Prelude in C minor by J. S. Bach. Piano accompaniment. Easy vocal tessitura throughout. Suitable for the Lenten season. 4 pages.

COME UNTO ME, by Wm. H. Thompson. Oliver Ditson Co. (Theo. Presser Co., Distr., Philadelphia.) 50c.

A suitable solo for the Lenten season, for high and low voice. Easy organ accompaniment. The music, in conventional form, is sympathetically expressive of the well-known text from Matthew XI:28-30. Also acceptable for general use. 4 pages.

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(Continued from page 6)

Concert Highlights

Orchestra concerts in early January presented three distinguished soloists—Piatigorsky, in a stirring though slightly over-dramatic performance of Dvorak's Concerto for Cello; Myra Hess, giving noble performances of Schumann's Piano Concerto and that of Beethoven in C Minor; and John Weicher, concertmaster of the Chicago Symphony, playing a first Chicago performance of Nicolai Lopatnikoff's Violin Concerto, Op. 26—a work of important stature, though somewhat arid musically except for the Andante movement. The last work demanded of the soloist and received from him the utmost in technical skill and musical comprehension.

Kirsten Flagstad gave that which was expected on her return to Orchestra Hall in concert, Jan. 12, showing magnificent voice and presence, and beautiful musicianship. There was more warmth and intimacy of interpretation than had been revealed in previous concerts, enabling the singer to communicate the spirit of the songs vividly to her listeners. The large and discriminating audience expressed high appreciation. Her program included songs by Strauss, Schumann, Schubert; a Norwegian group; and one in English by Robert Ward, Michael Head, Maurice Besly and Eleanor Warren. Edwin McArthur was the excellent accompanist.

Andres Segovia, in joint recital with Carmen Torres, soprano (Orchestra Hall, Jan. 11) brought to his audience performances which revealed consummate mastery of his instrument. Some rhythmic liberties taken in playing Bach, Handel and Haydn arrangements detracted slightly from the composers' purity of style. The closing group of pieces Crespo, Villa-Lobos, Francisco Tarrega, and Albeniz were completely charming. Miss Torres showed herself to be an experienced artist with excellent vocal equipment, but some of her singing was not accurate in pitch, and her interpretations were not sufficiently appealing to stir her audience.

Pro Musica Trio Gives Novelty

The Chicago Chamber Music Society presented the Pro Musica Trio (formerly The Russian Trio and with the same personnel) in its third concert of the Fortnightly Series, Jan. 14, before its usual large and appreciative audience. Following a beautifully musical performance of Schubert's Trio, Op. 99 in B Flat Major in which conspicuously fine pianism was displayed in the Scherzo movement, the local premiere of Shostakovich's Trio, Op. 67, in E Minor, was given. The performance was musically alive from its opening portentous harmonics, through the polyphonic passages of the Allegro, and the spiritual quality of the Largo, to the brilliant close of the Allegretto. The work is both obvious and complex. It was given a well-polished performance.

Harriet Case's Studio Activities

Important professional activities of pupils of Harriet Case include those of Laura Howardson, lyric soprano, in two American Opera Society appearances (Eighth Street Theatre) as Violetta in Traviata, Nov. 8, and as Marguerite in Faust, Feb. 8; Leonard E. Harris, choir director of the Woodlawn Baptist Church, who gave two performances of Handel's Messiah with Eleanor Long, contralto soloist in both, in addition to regular services as soloist at the Euclid Methodist Church of Oak Park; Ella Steele, soprano, formerly of the Cosmopolitan School of Music faculty, now on that of Howard University, Birmingham, Ala. where she is also serving as minister of music at the First Baptist Church; and John Hathaway, baritone, who has been re-engaged as soloist of the First Church of Christ Scientist, Glencoe, Ill.

Miss Case is conducting a Song Repertoire and Interpretation Class at the Cosmopolitan School of Music on Thursdays. The winter quarter is devoted to the German Lied, with special attention to Schubert and Schumann.

Midwestern Conservatory Moves

The Midwestern Conservatory of Music announces its new location in the Fine Arts Bldg., 410 So. Michigan, formerly occupied by the Sherwood School of Music. The new quarters on the 3rd and 4th floor will provide additional space for the rapidly growing student body. A feature of the school's service to musical Chicago is the promotion of contemporary music under the direction of Mr. Jean B. Middleton, composer-pianist and assistant Dean of the school, and Dr. Paul Held. Concerts of new music by young musicians will be sponsored as well as performances of rarely heard scores. Programs are now in preparation which include music of Stravinsky, Bartok, Satie, Copland, Diamond and Hindemith. Composers are invited to submit works for presentation at informal concerts in the recital hall of the conservatory, given by the school's symphony orchestra under Harry Jacobs.

ELOISE MATTHIES,
pianist and director of the Chicago Civic Trio. As Illinois State winner in the piano division of the contest sponsored by the Associated Concert Bureau of N. Y., Miss Matthies will appear in recital at Carnegie Hall on Feb. 21.

Kozuch Concert Announced

Thaddeus Kozuch, pianist, will appear in Kimball Hall recital, Feb. 10, under the management of Philruth, Inc. Major works programmed are Beethoven's Variations in C Minor and the Sonata in B Minor by Haydn. Other composers represented are Russel Wood, Mossolow, Ravel-Ericourt, Prokofieff, Debussy, Chopin and Liszt.

Under the same management, Elizabeth Humphrey, lyric soprano, and Helen Kettner, composer-pianist, will give a joint recital at Indiana State Teachers College, Feb. 3. On the 4th they will appear on the Monmouth College Artist Series, Monmouth, Ill.

Gyorgy Sandor in Piano Series

At Orchestra Hall on Jan. 6, Gyorgy Sandor demonstrated in the concert sponsored by the Musical Arts Piano Series that his technical means of execution at times exceed his inner musical spirit and message. His technical fluency, clarity and richness of tonal beauty made particularly successful the Mozart in F, the Mendelssohn Etude in F Major and Ravel's Toccata. In Schumann's Fantaisie in C Major and Chopin's Barcarolle imaginative zeal and fervid utterance were less conspicuous. Included in the closing group were a Rondo by the late Bela Bartok and a Sonata de Alta Gracia by Juan V. Lecuna in memory of Manuel De Falla. D. A.

Eisner at Kimball Hall

Leonard Eisner's piano playing in his recital at Kimball Hall Jan. 13 showed a dexterous technical equipment and a tone that was singing and extensive in array of color. Although the dramatic seriousness of the Sonata, Op. 111, by Beethoven somewhat eluded the young performer, it had poised and commanding playing. Mr. Eisner's predilection for the Romantic style afforded fine artistry in Brahms' Sonata in F sharp minor and Chopin's Nocturne in B flat minor. The program also included Toccata in E minor by Bach, two Preludes by Debussy and Tarantelle by Chopin. D. A.

Chicago Symphony Quartet

The Chicago Symphony Quartet (John Weicher, Franz Polesny, Milton Preyes, and Dudley Powers) gave the first of a series of programs at Fullerton Hall on Jan. 13. In their opening number, Haydn's "Emperor" Quartet, the sunny, simple good humor was replaced by a rather marked seriousness. In Szymanowski's Op. 37, the intricacies of rhythm and inflection and the concert "feel" of the music made for most happy listening, and in Brahms' Op. 51, No. 1, this organic unity produced outstanding ensemble, and whetted appetites for what this group's next two programs will bring. J. M.

Dina Koston in Concert

The recital of Dina Koston, a winner of the Young Artist Contest of the Society of American Musicians, at Kimball Hall, Jan. 16, marked a good beginning for this gifted pianist. In the playing of Bach, Beethoven, Brahms, Chopin, and Poulenc she was throughout admir-

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ably poised, though her pianistic control verged upon constraint. She can already sustain so large-scale a work as the Chopin B minor Sonata, despite a dynamic range still in miniature and a less than imaginative use of the pedal—surely a harbinger of much to come, as maturity and concert experience further personalize her playing. J. M.

En Passant . . .

The charming dinner party arranged for Myra Hess after her three splendid performances with the Chicago Symphony recently found the noted player in a genial mood. Some of the guests, uncertain whether to apply the term "Dame Myra," "Dame Hess," or plain "Miss Hess," were much touched by her reply, "Just say 'Myra' for the evening." Among musicians present were Rudolph Reuter and Edward Collins. . . .

A recent caller to local union offices was amused at further evidence of James C. Petrillo's thumbs-in-vest, expansive attitude, in finding around the walls of the music union head's offices an elaborately framed collection of cartoons, inspired by the fabulous chief. . . .

•

The National Spiritualist Association must have been comforted by Giovanni Cardelli's reply to a letter of protest against Opera Theater's sponsorship of the Chicago run of Menotti's double lyric drama bill of The Medium and The Telephone. In answer to the fear expressed by the organization that the play would serve "to discredit honest and sincere mediums of the nationally recognized body of Spiritualist religion at a time when its 100th birthday is being celebrated," Mr. Cardelli replied: "We have not considered The Medium as either for or against the Spiritualist religion, but have viewed the production only from the standpoint of operatic and dramatic worth. . . ."

WHO'S WHO IN CONCERT PROMOTION

DAVID OVENS, president of the Charlotte, N. C., Community Concert Association, has been a beneficent influence in music in the South for 30 years. About half this time he has headed his city's Community Concerts, a flourishing example of the organized audience plan. This season they present the Charles L. Wagner Opera in Madame Butterfly, Ferrucio Tagliavini, the Bel Canto Trio, Nadine Conner, and the Baltimore Symphony Orchestra. Mr. Ovens is vice-president and general manager of the Ivey Stores, with branches in five Southern cities. Active in philanthropy, he counts among his achievements in this direction raising funds for the Presbyterian Hospital. Pet peeve: "Lack of insight some artists display in selecting their programs. Many seem to believe they have no obligation to please their paying public."

Contest Semi-Finalists Heard

The Associated Concert Bureau of New York on Jan. 17 gave the first of fourteen recitals on Saturdays at 5:30 p.m., in Carnegie Hall, presenting the semi-finalists of its nation-wide music contest auditions for young artists in piano, voice and violin. Early this season the bureau contacted 22,000 music teachers, 1,700 conservatories and 4,500 junior and senior clubs throughout the U.S., in a search of young artists whose talent had not been brought to public attention beyond their immediate areas, and arranged for them to compete in state-wide auditions.

At this initial recital, the singers were Rose Suzanne Der Derian of Detroit and Doris Williamson of Stamford, Conn., sopranos, and Joseph Dattilo of New Haven, Conn., tenor. The pianists were Eileen Jackson Southern of Orangeburg, S. C., and Joanna Marie Herzog of Greenwich, Conn. Boris Zlatich of Chicago, was the violinist. All the talented winners were young, personable, and although undoubtedly a little nervous, gave an excellent account of themselves, and by their performance proved that they merited their selection as their State's champion and most talented musician.

The Associated Concert Bureau can be commended in its worthy and constructive contribution to music, in discovering and making it possible for young artists of promise to have a New York hearing, besides launching them on their careers and giving them the opportunity to compete for $6,000 in prizes. W. A. A.

Szigeti Plays with Pacific Northwest Symphony

SEATTLE.—Joseph Szigeti, violinist, was soloist with the Pacific Northwest Symphony under Carl Bricken, Jan. 5 and 6, playing the fourth Mozart and the Mendelssohn Concertos. The orchestra gave works of Glinka and Beethoven. A rousing reception was accorded by the audiences on both evenings. The concert in its entirety was repeated in Tacoma, Jan. 9.

Under the auspices of the music department of the University of Washington a program was given on Jan. 7 devoted to unusual woodwind compositions, old and new, with emphasis on the modern. The new compositions from the pens of the northwestern composers proved interesting and of artistic worth, and the performances, by members of the symphony, brought out all their merits. It is hoped that, after this show of how rewarding an evening of woodwind ensemble can be, there will be more of them. J. H.

Szell to Lead Concertgebouw

George Szell will take a leave of absence of one month next December, 1948, from the Cleveland Orchestra to accept the invitation of the Concertgebouw Orchestra to conduct fifteen concerts of its winter season in Amsterdam. Mr. Szell last appeared with the orchestra in 1935. Next October Mr. Szell begins his third season as Musical Director of the Cleveland Orchestra.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Feb. 1. New York Philharmonic-Symphony, Muench conducting, Zadel Skolovsky, pianist, soloist, CH, A; Marcel Hubert, cellist, CH, E; Daniel Ericourt, pianist, TH, A; New Friends of Music (Guilet Quartet and Joanna and Nikolai Graudan), TH, 5:30 p.m.; Carmen Torres, soprano, TH, E; Thomas Negro Composers, TiH, A; George Goodman, baritone, CRH, A; Lida Brodenova, soprano, CRH, E.

Feb. 2. Vladimir Horowitz, pianist, CH, E; Little Orchestra Society, with Westminster Choir, TH, E; Vinaver Chorus, TiH, E.

Feb. 3. Philadelphia Orchestra, CH, E; Edith Montlack, pianist, TiH, E.

Feb. 4. Ricardo Odnoposoff, violinist, CH, E; Bernard Greenhouse, cellist, TH, E.

Feb. 5. New York Philharmonic-Symphony, Muench conducting, CH, E; Alma Trio, TH, E; Inez Palma, pianist, TiH, E.

Feb. 6. New York Philharmonic-Symphony, Muench conducting, CH, A; Claudio Arrau, pianist, CH, E; Dessoff Choirs, TH, E; American Youth Orchestra, Dean Dixon conducting, TH, 11:30 p.m.; Marinka Gurewich, mezzo-soprano, TiH, E.

Feb. 7. St. Olaf Choir, CH, A; New York Philharmonic-Symphony, Muench conducting, Michael Rosenker, violinist, soloist, CH, E; All-Veterans Orchestra, Sascha London conducting, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.

Feb. 8. New York Philharmonic-Symphony, Muench conducting, Michael Rosenker, violinist, soloist, CH, A; Minneapolis Symphony, CH, E; Robert Brink, violinist, TH, A; New Friends of Music (with Guilet Quartet and Milton Katims), TH, 5:30 p.m.; Gladys Childress, pianist, and Theodore Hines, baritone, TH, E; Frances Chesno, violinist, and Otto Hertz, pianist, TiH, A; Mozart Orchestra of Henry Street Settlement, Robert Scholz conducting, TiH, E; Dorothy Overholt, mezzo-soprano, CRH, A; Manhattan Opera Guild, CRH, E.

Feb. 9. Baltimore Symphony, CH, E; Leonard Pennario, pianist, TH, E; Lead Belly, folk singer, TiH, E.

Feb. 10. Cleveland Orchestra, CH, E; Eugene Morgan, baritone, TH, E; Helen Alexander, soprano, TiH, E.

Feb. 11. Giuseppe Costa, tenor, and Fine Arts Ensemble, CH, E; Wanda Landowska, harpsichordist, TH, E.

Feb. 12. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, soloist, CH, E; John Harms Chorus, TH, E; Frederick Polnauer, violinist, TiH, E.

Feb. 13. New York Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, soloist, CH, A; Robert Casadesus, pianist, CH, E; Rosa Bok, soprano, TH, E; Herbert Roth, violinist, TiH, E; Bernice A. Higgins, song recital, CRH, E.

Feb. 14. Myra Hess, pianist, CH, A; Efrem Zimbalist, TH, 5:30 p.m.; Lincoln Memorial Program, with Earl Robinson, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Maurice Friedman, baritone, Susie Michael, pianist and narrator, in Cavalcade of Jewish Music, TiH, E.

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LOS ANGELES: A New Ensemble

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

A new orchestra, the San Fernando Valley Symphony, made an auspicious bow in the Van Nuys Auditorium, Jan. 10, under the efficient direction of Ilmari Ronka, with Belle Udell as vocal soloist. Though legally part of the city of Los Angeles, the Valley's populace of some 350,000 persons forms a largely separate entity to which the new ensemble will cater with four concerts this season, all with Valley resident soloists.

Ronka gave a stirring account of the Tchaikovsky Fifth Symphony, adroitly developing its climaxes to sustain dramatic tension from start to finish, and rising to a noble peroration. Powerful, too, was his delivery of Sibelius' Finlandia, expressed with fervor and intensity. For contrast the Overture to Thomas' Mignon was given with much charm, and Strauss' Tales From the Vienna Woods was neatly polished. The auditors remained seated to recall conductor and soloist for six bows at the end.

Miss Udell displayed a dramatic soprano voice of velvet texture and beautiful, luscious timbre that rang easily through the orchestral mass in Ritorna Vincitor from Verdi's Aida to bring down the house with applause. Cadman's At Dawning showed her warm tones, even throughout a large range, as well as musicianly interpretation. She won a long ovation after concluding brilliantly with my own June Comes In Bridal Gown.

Brailowsky Heard under Wallenstein

Alfred Wallenstein led the Philharmonic Orchestra in a genial concert Jan. 8 in the Philharmonic Auditorium. It began with a charming presentation of Bach's Fourth Brandenburg Concerto, in which Concertmaster Sascha Jacobsen collaborated effectively with the flutists George Drexler and Doriot Anthony and the string section. Debussy's La Mer shimmered with deft plays of light and shadow. The best part of Don Gillis' Symphony 5½ (Symphony for Fun) was its title, however, as any Hollywood arranger can turn out better music by the yard.

Piano soloist was Alexander Brailowsky, who offered a lovely reading of the Chopin First Piano Concerto which engagingly blended technical facility with romantic courtliness.

Louis Kaufman Plays Novelties

Louis Kaufman once more displayed his warm, sensitive violin tone, impeccable intonation and sterling musicianship to win prolonged plaudits at his concert in Chapman College, Jan. 13. The great Bach Chaconne took on a new meaning in his vital interpretation, especially as seen in its proper perspective as the culmination of the D-minor Partita. Annette Kaufman co-operated skillfully at the piano in a stirring presentation of the Tchaikovsky Concerto. First hearing of Robert McBride's Aria and Toccata in Swing proved it both characterful and intriguing, while Still and Copland items rounded out an American group that was particularly well received. Kodaly, Prokofieff-Heifetz, Achron and Milhaud works completed the list, to which the audience demanded half a dozen encores.

Jennie Tourel's Concert

Jennie Tourel chose a commendably unhackneyed program for her Philharmonic Auditorium recital Jan. 6 and sang it delectably, handling her appealing tones with musicianly finesse. Rarities included the charming Al Desio aria which Mozart added to The Marriage of Figaro and seldom heard songs by Garat, Monsigny, Faure, Chabrier, Balakirev, Nin, and Mignone. Paul Bowles' Once A Lady Was Here held poetic charm, and there was a happily merry twinkle in C. Dougherty's Sonatina (Suzy Practicing) and Bernstein's Hate Music. George Reeves supplied admirably pianistic support.

Novaes and John Charles Thomas

Less imagination and progressiveness were shown in the piano program by Guiomar Novaes in the Wilshire Ebell Theater Jan. 11. The artist gave familiar warhorses (the latest was the Schumann Carnaval) with the aplomb of experience, and gratified her audience especially with works of Bach, Mozart and Chopin.

The inimitable style and robust delivery of John Charles Thomas won his Philharmonic Auditorium audience, Jan. 4, as he again proved himself one of our foremost baritones. His program was chosen from items of past seasons, ranging from Marx to Poulenc, and an aria from Andrea Chenier to Malotte and Campbell-Tipton. New were an effective The Blade of Grass by William Roy and Roll, Jordan, Roll, arranged by Hall Johnson. Richmond Gale provided competent piano accompaniments and a solo group.

Marjorie Lawrence's Song List

Marjorie Lawrence delivered a fine concert in the Wilshire Ebell Theater Jan. 8, with efficient piano support from Charles O'Neill, who also offered Schubert and Liszt solo groups. Miss Lawrence achieved dramatic suspense immediately with her warm delivery of Beethoven's Ah! Perfido, and sustained to the intense final scene from Strauss' Salome, via Wolf, Schubert, Bax, Ravel, Chausson, Grieg and Harriet Ware items.

Gloria Greene's Piano Recital

Outstanding among the younger pianists is Gloria Greene, who played the third recital in the New Venture In Music's Schumann series at the Assistance League Play House. Her fine command of the keyboard includes depth of tone and is backed by a mature interpretative sense. The latter was needed and showed to advantage in the Seven Pieces in Fughetta Form, the Six Etudes after Paganini's Caprices, and the Impromptus on a Theme by Clara Wieck, as well as in the more familiar Sonata in G minor, the Three Phantasiestücke, the Papillons and the Scherzo, Gigue, Romanze and Fughetta.

Miklos Gafni Heard

The local debut of the tenor Miklos Gafni displayed a promising talent and pleasing voice which need work before they can measure up to the still premature publicity. He was at his best in Hungarian songs, and showed operatic fervor in arias from Tchaikovsky's Eugene Onegin, Verdi's Macbeth, and Cilea's L'Arlesiana.

Moore MS. Club Winners Heard

Winning numbers of the 1947 contest held by the Mary Carr Moore Manuscript Club were presented in concert at the Birkel-Richardson Auditorium, Jan. 12. The composers represented were Elizabeth Sterling, J. Charles McNeil, Adelaide Pouliot Onaitis, Ruth Irene Leibow, Marjory Beglay, Grace E. Bush, Edward Earle, and Bessie Bartlett Frankel.

•

The demise of L. E. Behymer came as a shock to Los Angeles music circles. "Bee," as he was affectionately called by virtually all who knew him, was so much a part of the local music scene, and so vital an influence in preserving its standards, that it seems incredible that he is no longer here. To those of us who were privileged to know him, his memory always will remain as an inspiration. His achievements belong to history.

•

By mid-February, seven film scores will be recorded on the Universal-International lot, according to Music Director Milton Schwarzwald. They are: Letter From An Unknown Woman, Casbah, Up In Central Park, All My Sons, Another Part of the Forest, and Are You With It? . . . Composer-conductor Leith Stevens will conduct the Kansas City Symphony and other orchestras before returning to U-I to score The Saxon Charm and Larceny. He utilized a number of rare American folk songs in All My Sons, some of them obtained from the Congressional Library files. The score may be published in condensed form for vocal or choral presentation

•

William McKelvy Martin, former associate manager for the Southern California Symphony Assn., and the Hollywood Bowl, will manage the Metropolitan Opera for its season in Los Angeles this spring. Interest is high in musical circles, and the season is a certain sell-out in the huge 6,500-seat Shrine Auditorium.

Hilda Ohlin Introduces U. S. Songs in Paris Recitals

Hilda Ohlin, who made her Paris debut in the fall, was honored by the Triptyque, modern music music society of the French capital, by an invitation to represent and interpret American contemporary music and its composers in a concert at the Ecole Normale de Musique on Jan. 23. Miss Ohlin chose for her first group numbers by Samuel Barber and Paul Bowles.

Her second group was a suite of songs with string quartet accompaniment, especially written for this concert by Edmund Pendleton, critic of the New York Herald Tribune in Paris. One of the songs has a melody written by the late James Joyce, believed to be the only music the poet ever wrote; he collaborated with Mr. Pendleton in the completion of the song. The entire suite will also have an orchestral arrangement.

The songs of Barber and Bowles were sung by Miss Ohlin at her debut on Oct. 29, this being their European premiere. Miss Ohlin's second concert took place on Jan. 20, when she again presented first performances in Europe of American works—the "I Hate Music" cycle of Leonard Bernstein, and two songs by Bowles.

Kazamek Heard in Lecture-Recital

George Kazamek, concert violinist and writer, was recently heard in lecture recital under the auspices of the Holy Trinity Lutheran Slovak Men's Club of Garfield, N. J. Among his varied numbers, Mr. Kazamek listed the first performance of Sonata in A major by Benda, the Bach Chaconne for violin alone, a special arrangement of a Spiritual and his own Mazurka, concluding with the Slovak Rhapsody of Karbulka. This was the first of a series of programs to be given by the violinist in this district.

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N. Y. Concerts

(Continued from page 8)

distinguished an excerpt from a Scarlatti Cantata and a rare Purcell number. A Strauss group led to an aria from Don Carlos in which she did some of the best singing of the evening. Miss Davis continued her program with French songs, including an exceptional delivery of La Caravane, by Chausson. She ended the set list with compositions by Griffes, Nordoff, Duke (The Bird, MS.). Numerous encores and added numbers lengthened the program. Edward Hart was the excellent accompanist.
M. C.

Anna Xydis, Pianist, Returns

Anna Xydis, who appeared on Jan. 16 in a piano recital, again displayed a remarkable degree of fluidity as far as technical aspects are concerned. It is too bad, however, that her interpretive skill did not match her fine digital control. Miss Xydis has a lovely singing tone which she often uses most persuasively, as in the Gluck-Sgambati Mélodie from Orpheus and Debussy's Soirée dans Grenade. Two Scarlatti Sonatas in D major (No. 417) and in G major (No. 209) were charmingly performed. But when it comes to music of great intensity and passion such as the Chopin Sonata in B minor, Miss Xydis seemed somewhat wanting in emotional depth, possibly because she concentrated a little too much on the mechanical aspects of performance. The Finale of this sonata, however, was very well played. The rest of the program consisted of works by Bach-Busoni, Rachmaninoff, Brahms, Villa-Lobos and Liszt.
A. P. C.

Menuhin Plays Bartok Sonata

Yehudi Menuhin was in his best form at this recital on Jan. 18. Opening with Beethoven's Sonata in F major (Spring sonata) he continued with Bartok's Sonata No. 3 in G (for violin alone). This work, written for Menuhin in 1944 and the next-to-the-last composition of the great master, is easily one of the most important additions to the violin repertoire written in this century. Patterned somewhat on the solo sonatas by Bach, this gigantic opus speaks Bartok's language in the most telling way. His intimate knowledge of the violinistic technic enables him to entrust the instrument with new tasks of tremendous difficulty which Mr. Menuhin mastered completely. After intermission there followed Vieuxtemps' Concerto No. 2 in F sharp minor, played brilliantly, and shorter pieces by Brahms-Joachim, Ravel and Paganini-Enesco. Adolph Baller was the excellent accompanist.
H. W. L.

Uninsky Plays Chopin Etudes

Selecting a program built predominantly around the Chopin etudes, Alexander Uninsky on Jan. 19 also presented a Beethoven sonata (Op. 31, No. 2), two Scarlatti sonatas, a Debussy group and Stravinsky's Carnaval (La semaine grasse) from Petrouchka. There were some interesting indications throughout the concert that Uninsky's basic approach to the keyboard was slightly different from previous seasons. More attention was paid to tonal qualities, with a rich, well-rounded sound emerging from the instrument. There also was a more singing quality to the melodic line. As a technician, of course, he is virtually unsurpassed, and many listeners can derive pleasure from his effortless attack and execution alone. In the Chopin etudes there was some ultra-brilliant pianism—some in variance with the composer's ideas, some exactly in accord with them, but at all times exciting in its virtuosic sweep.
R. K.

Town Hall

Maynor Soloist with Little Orchestra

The Little Orchestra under its conductor, Thomas K. Scherman, gave in its sixth concert on Jan. 5 the first public performance of Octet in D major for Clarinet, Horn, Bassoon, String Quartet and Bass by Hans Weisse, deceased teacher of Mr. Scherman. The work, which is diluted Brahms, though written with great technical skill, lacks inventiveness and is long-drawn. The concert opened with Ernest Bloch's Four Episodes for Chamber Orchestra, characteristically written in Bloch's personal language and performed with imagination and skill by orchestra and conductor.

Soloist of the evening was Dorothy Maynor, who contributed Bach's solo cantata, Jauchzet Gott in allen Landen. Miss Maynor, who has one of the most precious soprano voices now before the public, succeeded in surmounting the tremendous difficulties of this demanding score. Robert Nagel who played the solo trumpet, must be singled out for his work. The concert closed with Robert Schumann's Overture, Scherzo and Finale.
D. B.

Ferrante and Teicher, Duo-Pianists

The duo-piano team of Arthur Ferrante and Louis Teicher offered a program which predominated in transcriptions in the lighter vein on Jan. 7. The technical prowess and energy displayed were well received by a capacity audience. Especially enjoyed was Tico, Tico, which brought prolonged applause, and Gershwin's Rhapsody in Blue.
L. J. G.

Cello Recital by George Ricci

George Ricci, cellist, on Jan. 8 offered a program well devised to demonstrate his many fine qualities: a tone of suavity, if not always full enough; an unimpeachably dexterous technique; a poetic and subtle reading. The Brahms E minor Sonata, with its complex demands, came through with its message fully and nobly conveyed, and his Mozart Sonatina was nothing less than a delight. Tchaikovsky and others added to his achievements. Leopold Mittman at the piano was admirable in his support.
T. P.

English Duo Appears

The English Duo, consisting of Viola Morris, soprano, and Victoria Anderson, contralto, gave a fine recital on Jan. 9. The performances were applauded by an audience who appreciated the beauty of voice, matched superbly in duets as well as in solos, of the two singers. The program had for its fare songs by Handel, Reger, Schubert and Duparc.
L. J. G.

Third of Zimbalist Series

On Jan. 10, Efrem Zimbalist, in the third recital of his series, assisted by Vladimir Sokoloff at the piano, included in his program the Concerto in D minor by Spohr, the Scènes de Ballet by Bériot, Vieuxtemps' Fantasia Appassionata and Mendelssohn's perennial violin concerto. It was interesting to listen to the seldom played masterworks of an almost forgotten period and to notice that they stand up well even in the vicinity of the Mendelssohn Concerto. This may be due to the devotion and expertness of Mr. Zimbalist, whose series of concerts certainly constitutes one of the most interesting undertakings of the present season.
H. W. L.

Monica Mais, Soprano, Scores

Monica Mais, who gave a promising recital two years ago, reappeared on Jan. 10 in a program which included arias from Bellini's Sonnambula, Meyerbeer's Dinorah and Mozart's Nozze di Figaro; the Lusinghe più care of Handel, German Lieder by Schubert and Brahms, a French group and an English group by Bax, Niles, Bone, Fenton and Gilberte. Miss Mais possesses a lyric-coloratura soprano voice of beautiful quality, although the freedom of emission in the upper reaches appeared to be constricted on Saturday evening. Her stage presence is dignified and gracious and her command of musicianship is dominant at all times. Miss Mais' singing of the Schubert Des Baches Wiegenlied, the Brahms Nachtigall and A des Oiseaux of Huë proved to be outstanding features of a pleasant program. Frank Chatterton at the piano played meticulous and sympathetic accompaniments.
L. C.

Budapest Quartet with New Friends

It was a cause for rejoicing when the Budapest Quartet made its first appearance this season with the New Friends of Music on Jan. 11. The program was Mendelssohn's String Quartet, Op. 12

(Continued on following page)

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N. Y. Concerts

(Continued from preceding page)

and Beethoven's Quartets, Op. 18, No. 2 and Op. 127. With their consummate artistry, the four members of the quartet played each work to perfection.

H. W. L.

Southernaires, Vocal Quartet, Appears

The Southernaires, a remarkable Negro male vocal quartet (William Edmonson, bass; Ray Yeates, tenor; Jay Stome Toney, baritone; Lowell Peters, tenor; with Spencer Odom, accompanist and arranger) gave, on Jan. 11, a program that delighted their large audience. Many spirituals, folksongs (Lord Randall being particularly dramatic), two Russian offerings (sung in that language), and several humorous selections would have been fine enough fare by themselves. But to this was added a Sigmund Romberg Medley, Part One being of piano selections, Part Two, vocal. The Declaration of Independence was a stirring combination of spoken declamation and quartet-singing. Excerpts from Carmen Jones and a scene from The Weatherbeaten, Whitewashed Church added a final touch, unusual effect of the latter coupled happily with finely restrained sentiment. T. P.

Walter Cassel in First N. Y. Recital

Walter Cassel, in his first New York recital on Jan. 11, impressed with his excellent vocal material. His voice is equalized in every register and his command of the mezza voce which he often employs for his top notes testifies to his technical abilities. He sang arias by Bach-La Forge and Handel, songs by Erich Wolff and Hugo Wolf, a group of English folksongs and a group of art songs by Del Arden, Vittorio Giannini, Harvey Enders, Frank La Forge, whose Voodoo Spirits received its first New York performance, and Stewart Wille, who acted also as Mr. Cassell's sensitive accompanist. The singer proved a promising addition to the recital stage.

H. W. L.

Schuster Gives Impressive Recital

Joseph Schuster, cellist, assisted by Edward Mattos at the piano, opened his yearly recital on Jan. 12 with the Concerto in C minor by Cimarosa, adapted in a most faithful manner by the English composer Arthur Benjamin. A very sensitive and delicate rendition of Haydn's Divertimento in D major and a most captivating and convincing interpretation of Beethoven's Sonata Op. 69 in A major followed. Particularly impressive was the Adagio Cantabile in which Mr. Schuster's beautiful tone blended perfectly with the interpretative design. Schumann's Fantasy Pieces Op. 73 completed the first half of the program. Hindemith's Sonata Op. 11, No. 3, which Mr. Schuster had played to great acclaim a few weeks ago for the New Friends of Music, and with which he scored again, and a group of short pieces completed the recital. H. W. L.

Dorothy Minty in Excellent List

Dorothy Minty, violinist, was at her best in her recital on Jan. 14. She played Dohnanyi's Sonata, Op. 21 (with the assistance of the admirable Brooks Smith at the piano) with great sensuousness, tonal beauty and impeccable technic. Hindemith's Concerto in her interpretation was a musical and technical treat and the piano accompaniment of Mr. Smith was such that the colors of the orchestration were hardly missed—which is saying a good deal. The contrapuntal design and the great moving lyric beauty of the work were expressively conveyed. The program closed with Chausson's Concerto, Op. 21, for piano, violin and string quartet, with the Galimir Quartet assisting. E. L.

French Program by Teyte

Maggie Teyte, the English soprano, on Jan. 15 again revealed a notable art of interpretation. The program, all French, was divided into three parts. The first consisted of compositions by Gretry and Fauré, an 18th century song arranged by de Sévérac and a folksong arrangement by Britten. The singing of most finesse of the evening occurred in the Fauré Chanson D'Eve, which the singer did with admirable artistry in the pianissimo passages. The second part was made up of four scenes from Debussy's Pelléas et Mélisande in which Miss Teyte sang all the roles in a delightful and highly intelligent manner. If the voice was not always completely adequate to cope with the music's dramatic requirements, she portrayed the intent of the various characters in artful fashion. The third, Les Illuminations de Rimbaud, by Britten, in Miss Teyte's delineation of the combined music and story showed all their inherent beauties. John Ranck, accompanist, gave to Miss Teyte's renditions a substantial if not always subtle pianistic support. L. C.

Hautzig in Fifth N. Y. Recital

Walter Hautzig, young Viennese pianist, at his fifth New York recital on Jan. 16, performed a program of diversified classics and romantics. Beginning with the Bach Capriccio "sopre la lontananza del suo fratello dilettissimo" he convincingly delineated the varied moods of the Leipzig master. Mr. Hautzig revealed a melodious rather than a scholastic Bach. Schumann's Faschingsschwank aus Wien had treatment that conjured up in cameo-like relief the facets of that mainly bravura work. Debussy's Masques, the Albeniz Evocation, Granados' El Fandango de Candil from his opera Goyescas, and a group of five familiar Chopin items completed the printed list. Mr. Hautzig revealed a satisfying singing tone, never forced, correct pedal control and adequate technical command. Encores followed. H. I. B.

Annabelle Ott in Soprano List

Annabelle Ott, in her debut recital on Jan. 17 showed a fine soprano voice of wide range, precise in intonation and glowing in quality, although in some numbers she made use of a fortissimo that made the very begnining seem like a climax and had no more to give when the apex was reached. Notable exceptions to this, however, were her Debussy and Duparc selections, done with sensitive delicacy and moving effect. Edward McGill assisted at the keyboard.

T. P.

Celia Saloman at Keyboard

Celia Saloman gave a piano recital Saturday afternoon, Jan. 17. Her program included Organ Prelude by Bach-Siloti, Chaconne by Bach-Busoni, Carnaval by Schumann, Sonata, Op. 1 by Berg, Humoreske by Max Reger, Six Preludes by Paul Bowles and Alborada del Gracioso, by Ravel. Miss Saloman is evidently a pianist of lyric temperament as she endeavored to bring out the solo parts most emphatically, achieving considerable success in her Bach. In her Schumann, she was more poetic and the colorful performance was appreciatively applauded by her audience. The Berg Sonata was an interesting novelty. After her last group Miss Saloman gave two encores. L. J. G.

Singher in Excellent Recital

Martial Singher, Metropolitan baritone, assisted at the piano by the admirable Paul Ulanowsky, on Jan. 18 offered a program of the greatest musical impact. Starting with a group of arias by Bach, and Rameau, he sang the aria Che Faro senza Euridice (from Orfeo) by Gluck. This aria, always sung by contraltos, gained new meaning in Singher's convincing interpretation. The following five songs by Reynaldo Hahn became moving experiences through the delicacy and craftsmanship of Mr. Singher's rendition. Of the two songs by De Falla, that from El Retablo de Maese Pedro, sung in Spanish, proved a most effective and dramatic number. After intermission followed the Chansons Madécasses by Ravel with Mildred Nunt, flute, and Hermann Busch, cello, as assisting artists. Mr. Singher, who is an expert in Ravel's songs, brought to them all the interpretative shades they require. The closing Chants et Danses de la Mort by Moussorgsky were deeply touching and exciting. H. W. L.

Beethoven, Hindemith Offered by Budapest

On Jan. 18 the New Friends of Music again presented the Budapest Quartet in the String Quartet in E flat major by Hindemith and Beethoven's Quartets Op. 18. No. 5 and Op. 131. The Hindemith score is one of his less important ones and could not convince even in the highly polished reading by the celebrated quartet. In the Beethoven works they again proved their unique mastery and the audience fell willingly under the spell of their perfect ensemble art.

E. L.

Herman Miller, Baritone, Heard

A resonant, long-ranged baritone voice of fine potentialities was disclosed in the Jan. 18 recital of Herman Miller. Unquestionably gifted with a flair for interpretation and dramatics, the singer permitted his artistry and his sense of humor to over-ride the limitations of a concert hall. But while this trend could be subject to critical survey, much of the presentation was both interesting

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and commendable. The lengthy program included airs of Beethoven, Bach and Haydn; Schubert, Brahms and Strauss lieder; a group of mixed Italian, French and Russian; and songs in English leaning towards folk music and ballads. Edwin McArthur was the accompanist.
M. C.

Times Hall

Grace Albert in Folksongs

An entertaining program of folksongs from various lands was given on Jan. 4 by Grace Albert, accompanying herself throughout on the auto-harp or zither. Miss Albert has appeared in folk programs in other cities, but this was her formal New York introduction. She has a pleasing dark-hued voice, which she produces smoothly, with a fund of expressive color. Her numbers ranged widely, being divided into such groups as "Love Songs," "About Wicked Wimmen," etc., and though mostly in English, included well-sung examples in Russian, Swedish and Dutch. Extremely versatile, she was at her best in folk numbers of rather mournful intensity, such as Dark Is the Color, a lament for a departed lover from the American South and classic ballads such as Lord Randall, also showing versatility in "blues" and other light numbers of an artistic sort. The enthusiastic audience called for a number of encores at the close.
R. M. K.

Magdalena Nicol Bows

Magdalena Nicol, Brazilian mezzo-soprano, made her New York recital bow on Jan. 5, revealing an impressive vocal equipment, even though handicapped by a cold. The singer offered a program of Bach, Schumann (the cycle, Frauenliebe und Leben), Les Chants et Danses de la Mort by Moussorgsky, and the premiere of Richard Engelbrecht's Six Songs on Old Japanese Poems. This last had accompaniment by Carleton Sprague Smith, flute, and Paul Doktor, viola. The evening's piano accompanist was Robert Payson Hill.
D. B.

League Presents Reyes and de Menasce

The League of Composers presented a notable program of contemporary sonatas for violin and piano on Jan. 6. The outstanding artists engaged for the performance were Angel Reyes, violinist, and Jacques de Menasce, composer and pianist. Opening with the Hindemith Sonata in C, the well-balanced combination became more synchronized as the work developed and the construction was carried forward with interesting counterpoint. In the Virgil Thomson Sonata the design included a rather melodic part for the violin, which was smoothly played against rhythmic variations in the piano part. The Copland Sonata made use of a motive with changes stemming from a focal thought. The Bartok Sonata, a fine tonal piece of architecture, displayed what might be termed the flowering of the dissonantal school of composition. The performers were admirable in their exposition of this music. Mr. Reyes played with beauty of tone, fine line and discriminating sensivity, while Mr. de Menasce exhibited accuracy and resourceful technical skill. The audience was appreciative and demonstrative.
M. C.

Rare Songs Featured by Pobers

A difficult and interesting list of songs distinguished the recital given by Tatiana Pobers, soprano, Jan. 8. Besides the fine Hugo Wolf, Duparc and Debussy numbers, Miss Pobers programmed two rare compositions in her first group, Song of Soretta, from the opera The Americans (1788) by E. Fromin and the Street Vendor (1784) by Bulan. Also represented were the Italians Malipiero and Casella, and the Americans Samuel Barber and Charles Ives. She concluded with six Moussorgsky songs from the original edition. The soprano's voice is one of fine timbre, capable of brilliance and appeal, although not always used to exhibit its best characteristics. Gregory Ashman was at the piano.
M. C.

Bernice Kamsler, Folk Singer

Bernice Kamsler is a diseuse of first rank and her splendid program of folksongs, Jan. 9, proved one of the brighter evenings on the recital calendar. It included 16th and 17th century English items, the Golden Legend, arr. by Yvette Guilbert, and titled Le Voyage à Bethlehem; Peasant Songs; German folk numbers edited by Brahms; Street Cries of London by Thomas, and Normandy airs by Tiersot, comprising both familiar and unknown selections. Miss Kamsler continued with 18th century songs and a group of early Americana which ranged from Nova Scotia to the Carolinas. Several of these last songs were arranged by the singer and her excellent accompanist, Bob Bennett.
M. C.

Katherine Fedora in Pleasing Debut

Katherine Fedora, soprano, though at first too nervous to make full use of her limpid voice, rapidly gained in authority, fullness of tone and winsomeness of effect on Jan. 11. Bach's My Heart Ever Faithful was given with true classic feeling, the Duparc Extase, in decided contrast, was as atmospheric as could be wished. A few lapses in intonation, through over-stressing a voice not naturally a large one, somewhat marred her Verdi and Puccini arias; she did the finer songs much better. Harold F. Wark at the piano was of great assistance.
T. P.

Dorothy Judy-Klein Bows

Dorothy Judy-Klein, pianist, in her New York debut on Jan. 11, played Brahms' F Sharp minor Sonata, Chopin's F minor Fantasy and G minor Ballade, and David Guion's Mother Goose Suite. Miss Klein, a charming young musician from Long Beach, California, played pleasantly with laudable phrasing and good interpretation. Her technique is ample and the pianist shows promise of developing into an artist to be reckoned with.
L. J. G.

Helen Bridgeman, Contralto

Helen Bridgeman, contralto, offered a varied program at her Jan. 12 recital, commencing with three Handel airs, Wolf and Strauss lieder and the Gerechter Gott, from Wagner's Rienzi. French songs and a delightful group in English by Holst, Silberta, Vaughan Williams and Hageman completed the list. The singer was most at ease in the rich middle range of her voice and showed a commendable feeling for interpretative effects when not hampered by vocal problems. Leo Taubman was the accompanist.
M. C.

Stanley Weiner Introduced

Stanley Weiner, gifted violinist, made his debut on Jan. 13. His difficult program included the Chaconne by Vitali, Fantasia in C major by Schubert, Concerto No. 1 in D major by Paganini, Sonata No. 3 for violin alone by Ysaye, Suite by William Grant Still, Poem by Richard Bales and Tzigane by Ravel. Mr. Weiner, although quite young, played like a veteran with complete understanding and confidence. His technique was more than sufficient for the difficult passages and his musicianship was always full of expression and excellent interpretation. Miss Elsa Fiedler was the accompanist.
L. J. G.

Doris Thornton in N. Y. Entry

Doris Thornton, violinist, presented a taxing program with excellent results on Jan. 15. Tartini-Kreisler (Devil's Trill), Glazounow (A minor Concerto), Saint-Saens (Introduction and Rondo Capriccioso), Mozart-Kriesler (Rondo), Bloch (Nigun), and Bach (Chaconne)

(*Continued on page 24*)

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NEW PUBLICATIONS

The National Federation of Music Clubs has announced at least four major competitions for the late winter and spring of 1948. A National Composition Contest will be conducted by the Senior Division for the first time in several years in addition to the already widely known annual contest for composers in the 18 to 25 age bracket. Cash prizes of $800 are offered for original compositions and a $1,000 Paul Lavalle Scholarship to students of voice, piano and strings. National Honor Certificates will be given to juniors competing in a score of events.

Miss Helen Gunderson of the music faculty of the Louisiana State University, is the chairman of the American Music Department which is sponsoring the Senior Composition Contest, and Dr. Fabien Sevitzky is chairman of the event. A cash prize of $500 is offered for a composition of 15 minutes duration for orchestra, chorus and soloist, and the work may be either religious or patriotic in theme A publisher's reading and performances by symphony orchestras have also been promised for the winning work. Detailed information may be secured by addressing Dr. Sevitzky at the Murat Theatre, Indianapolis 4. For further information on all events contact National Federation of Music Clubs at 455 W. 23rd Street, N. Y. 11.

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A limited edition of 50 numbered copies of The Mother of Us All printed on special paper, signed by the composer, Virgil Thomson, with three original photographs of the composer, author and cast by Carl Van Vechten have been issued by Music Press. The price is $25. . . . Peter Mennin's Folk Overture was performed by the Erie Philharmonic last month under the direction of Fritz Mahler. . . . Head of ASCAP copyright department, Carol Bridgman, married Mills Music's copyright chief, Ted Livingston, on New Year's Day. . . How Do I Love Thee, a song to be introduced by Gladys Swarthout via the Telephone Hour, was written by 16-year-old William Roy. . . . Helen Taylor Johanesen was the winner of the violin and piano sonata contest sponsored by the NAACC. The work will be premiered by Roland Gundry, violinist, and Grant Johanesen (husband of the composer), pianist, at the fourth Debut and Encore Series concert on April 15.

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Books

CONTINGENCIES, and other essays, by Cecil Gray. Oxford University Press. $4.50.

Mr. Gray is with us again, after a rather long absence. This time he is concerned with the present state of the world upon the creative musician — at least, that is the general idea of the first long essay, Contingencies. Mr. Gray also speaks his mind on Brahms, Liszt, Raimondi, Bellini, Caldara, Meyerbeer and Vecchi. Included herein, also, is the account of Carlo Gesualdo, written in collaboration with Peter Warlock and now brought up to date.

As usual, Mr. Gray is exciting, excitable and a keen litterateur, albeit a somewhat determined one. Often, one suspects, he takes the weak side of a case because it gives him the better opportunity to display some bitter polemics or hair-splitting arguments. There are many sections throughout the book to which this reader took violent exception, but that did not prevent enjoyment mingled with the exasperation. Certainly his remarks about the composer and the ivory tower (Gray believes in that particular edifice) should provoke some thought. Mixed with the sweeping statements there is some good common sense; and if Gray does not have all the answers to the problems he raises, he certainly airs those problems thoroughly.

THE MUSIC OF SIBELIUS, edited by Gerald Abraham. W. W. Norton & Co., Inc., N. Y. $3.

This is the third of a series, the predecessors being The Music of Tchaikovsky and The Music of Schubert. As in those volumes, the present is a collection of essays by various authorities. Ralph Hill writes a short essay on Sibelius the Man, Gerald Abraham a much longer one on The Symphonies, and there is an equally lengthy dissertation by Ralph W. Wood on The Miscellaneous Orchestral and Theatre Music. Among the other contributors are Scott Goddard (The Chamber Music), Eric Blom (The Piano Music), Astra Desmond (The Songs), Scott Goddard (The Choral Music) and David Cherniavsky (Special Characteristics of Sibelius' Style). There is a bibliography, chronology, complete list of compositions and a generous amount of musical examples.

If nothing else, this book will give a well-rounded picture of a musician considered by many to be the greatest composer of the twentieth century. It is interesting to note on what a small sheaf of compositions this reputation depends; as the contributors point out, Sibelius has written an astonishing amount of second-rate music. All of the Sibelius works are discussed, and most are analyzed. The reader will learn much about Sibelius' theories of symphonic composition, the varied elements that make up his style, and the philosophy that underlies every note Sibelius has ever written.

For Wind Instruments

INTRODUCTION AND ALLEGRO, by Anton Reicha; TWO FANTASIAS IN FOUR PARTS, by Adriano Banchieri; MARCHES, by G. F. Handel. Mercury Music Corp., N. Y. Complete score and parts, $3, $2 and $1.50 respectively.

With his customary good taste and indefatigable zeal, Richard Franko Goldman has gathered together three more items for the Mercury Wind Instrument Library. The Reicha Introduction and Allegro, edited by Roger Smith, is scored for flute, oboe, clarinet, horn and bassoon; duration is six and one half minutes. Reicha (1770-1836) wrote 24 wind quintets, of which this is probably a typical example. The Banchieri (1567-1634) Fantasias are scored for two trumpets in B flat, trombone (or horn in F) and Second Trombone (or baritone). Sidney Beck, the editor, claims that trumpets and trombones come nearest to what the composer had in mind. Beck also has edited the Handel Marches. The original instrumentation called for two oboes, two horns and (probably) bassoon. This edition has optional clarinets for the oboes and an alternate of bass clarinet or baritone for bassoon.

For String Quartet

STRING QUARTET, by Martin G. Dumler. Composers Press, Inc., N. Y. Score $2.

Martin G. Dumler, like Charles Ives, is an American business man (president of the Chatfield and Woods Sack Co., in Ohio) who has had some of his music played by major ensembles and many of his choral works published. This quartet, which lasts about 24 minutes, is in three movements. It is conservative in scope and thought, with some energetic development of the basic material. In his part writing there is a great deal of reliance on the Alberti-bass type of figuration.

Violin Studies

CHANGE OF POSITION STUDIES and ESSENTIAL SCALE STUDIES, by D. C. Dounis. Mills Music, Inc., N. Y. $1.50 each.

Essential Scale Studies have been designed for the development of the rhythmical impulse of the fingers. There are scales in various keys and positions, some to be played on three strings, some on one. Change of Position Studies presents exercises in shifting "in such a manner that the hand feels as if it were starting 'cold' in the new position." The author calls this volume a logical complement to his previous The Development of Flexibility.

For Violin and Piano

SCALLAWAG, by Millard S. Thomson. Julius Hartt Musical Foundation, Hartford, Conn. 50c.

Thomson has written an alert, rhythmically exciting piece for violin and piano. As befits the title, there is a folkish touch to much of the piece, which has some rather difficult writing for the solo instrument. Violinists should examine this free and easy work, which is a diverting, unostentatious addition to the repertoire.

For Piano Solo

DIVERTISSEMENT and SERENADE DE FANTASIO, by André Renault. MOUVEMENT, by Pierre Sancan. SUITE, by Alec Rowley. Durand & Co., Elkan-Vogel Co., Inc., Philadelphia. 80c, 80c, $1.40 and $2.20, respectively.

This latest group of piano solos received from Durand shows that French composers still retain their epigrammatic brevity and good taste. The Renault Divertissement is a feathery scherzo enlivened by delicate dissonances. His Sérénade de Fantasio—a rather misleading title—is also a light work built mostly on D major (and related) arpeggios. Both pieces need a crisp, clear touch. Sancan's effective humorous Mouvement provides some glittering pianism that sounds more difficult than it actually is. It would make a fine encore piece. Alec Rawley is English-born but writes in the French manner. His Suite is composed of a rather long Praeludium, a lovely Passepied, a Pavanne, Sicilana, and a whirling Toccata. There is much charm and grace in this Suite, which is not too difficult for pianists of moderate ability.

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New Books and Music for the Teacher

Reviewed by T. ROBIN MacLACHLAN

Books

DIRECT APPROACH TO COUNTERPOINT, by Gustave Fredric Soderlund, $3.50. F. S. Crofts & Co. A textbook for the study of counterpoint in sixteenth century style. This study is approached through the style of ecclesiasitcal compositions of the last half of the sixteenth century, as exemplified by the works of Palestrina. The author stresses hearing, analysis and singing. For this purpose a companion book, "Examples," is used. The first 19 of the 133 pages are devoted to modes and the writing of melodies. The writing of melodies in counterpoint begins in the eighth chapter. Needless to say the book is most satisfactory from a pedagogical standpoint. Teachers will appreciate the step-wise presentation in very short chapters. In a foreword Dr. Howard Hanson expresses appreciation of the book and its fine results in the classrooms of the Eastman School of Music.

For Two Pianos

DANCE OF THE PUPPETS, by Elizabeth Blackburn Martin. Second piano part by Frances Frothingham, 60c. In the key of C major, three pages for each player. The second piano part is not merely an added accompaniment, but a design of counter melody in the style of the original. This is a short, light number suitable for recital, Junior Division. Carl Fischer, Inc., N. Y.

Duets

ON THE WAY TO DREAMTOWN, HAPPY HOPTOADS, SONG OF THE CARILLON BELLS and THE BASS SINGER, by Mabel Besthoff, each 40c. Four very easy duets for two first year pupils, one page for each player. Interesting and well contrasted, they may be played as a group in recital. Mills Music, Inc.

Books of Piano Pieces

INTRODUCTION TO PIANO CLASSICS, edited by Alfred Mirovitch, $1.50. G. Schirmer, Inc. An 87-page book, containing thirty-three original classics. The author has found enough of the easy classics to permit their introduction during the third year for average students and earlier, for exceptional and older students. The material is graded to moderately difficult as the book progresses. There are careful markings for fingering, use or non-use of the pedal and other indications omitted in the original texts. Teachers will be pleased to find many attractive little pieces not found in the collections commonly used.

GERSHWIN MADE EASY and ROMBERG MADE EASY, both arranged as easy piano solos by Ada Richter. Each 75c. Each book is sixteen pages in length. The melodies are presented without change and the Romberg pieces, including three songs from The Student Prince, fit neatly in the new settings. The Gershwin music, which sounds so well in free piano style, does not fare as well in simplified form. It is however, very playable and by varying the style of accompaniment the arranger has ensured the value of both books as sight reading material. Harms, Inc.

SO EASY, arranged by P. Ballatore, 60c. Edward B. Marks Music Corp. Very easy arrangements of fifteen pieces which include Annie Laurie, The Old Oaken Bucket, Minuet, by Mozart and Waves of the Danube, by Ivanovici. The majority are written in the key of C major, conforming in difficulty to late first year standards.

For Piano Solo

PERIWIGS AND RUFFLES, by Chester Nordman, 40c. Four pages, in the key of C major, for pianists who easily reach the octave. This piece is a gavotte, conventional in style and sentimental in mood. The rich, full harmonies and the dignity of its measured rhythm speak of the ballroom dancing of many years ago. CARNIVAL ECHOES, by Walter O'Donnell, 50c. Grade four and up. A sparkling theme with swinging bars introduces the gay carnival spirit. Before the return to this theme a cantabile passage intervenes, followed by a rushing chromatic section. A brilliant coda brings the six-page piece to a satisfying climax. Theodore Presser Co.

A COUNTRY LANE and IN A CANOE, by Lois Marshall, each 40c. Two pieces in six-eight rhythm and in the key of G major, for grades one and two. A simple form of chromaticism distinguishes both, imparting the smoothness and serenity implied in the titles. DESERT DANCE, by Edward G. Klemm, Jr., 40c. Program music for the junior pianist. The familiar pattern of broken fifths is used in the bass throughout. A change from minor to parallel major key enlivens the second part and interest is sustained to the end. The Composer's Press, Inc.

RIPPLES, by Mark Nevin, 40c. A showy three-page piece which sounds harder than it is. A rippling melody is etched against an almost stationary bass. If the right hand part is studied separately, the pupil's maximum of speed may be attained. This is a point to be considered in making up programs for beginners, where change of pace presents a problem. CHORDS ON PARADE, by the same composer, 30c. A staccato piece or etude in G major. Its simple and logical construction suggest rote work in early piano study. THE INCHWORM, by Maude Lafferty, 30c. An easy, tuneful number which takes its name from the reaching motion of the hand required to play it. A short preparatory exercise illustrates its few technical problems and establishes the position of the hand on the keyboard. Schroeder and Gunther, Inc.

MOROCCAN MARKET, by Irving Fields, 75c. Remick Music Corp. Seven pages, in the key of A minor. A modern and agreeable piano novelty expressing the bustle of the marketplace. No fingering is marked, and though fairly obvious, markings by a teacher in strategic spots will be of help.

ROLLER COASTER, by Mildred Hofstad, 30c. The Willis Music Co. A song-like piece in single notes for early first year work. It is written in five finger position except for hands crossing. The progress of the roller coaster is described on the way.

Reviewed by HENRY HARRIS

For Clarinet

BACH FOR THE CLARINET, transcribed by Eric Simon. This is worthwhile instructive material, intended to give the clarinet student acquaintance with polyphonic writing. Chosen from the many works of Bach, these pieces will elevate the musical taste of the student. In three volumes: Vol. I ($1) consists of ten chorales and ten pieces, all with a piano accompaniment; Vol. II ($1) has ten solos (from the unaccompanied violin sonatas) and ten duets; Vol. III ($1.25) has six clarinet trios and four quartets. G. Schirmer, Inc., N. Y.

TWELVE ETUDES FOR CLARINET, by Victor Polatschek, $1. Studies designed to improve finger technique and achieve synchronization of fingers and tongue, which would benefit every aspiring clarinetist. Some, including the first, which is an excerpt from Weber's Perpetuum Mobile for piano, are based on familiar pieces. Edward B. Marks Music Corp., N. Y.

For Violin

NOSTALGIC SERENADE, by Menotti Salta, 75c. This piece fulfills the descriptive promise of its title, achieving a mournful effect by means of a descending chromatic phrase in minor plus frequent ritardandos. The piano accompaniment fits nicely into the song of the violin. Recommended as the center number of a group, or as encore. Mills Music, Inc., N. Y.

PETITE SUITE, by Charles Dancla, piano accompaniments by Hugo Norden, $1. Four pieces in third position entitled Aubade, Pastourelle, Air de Ballet, Perpetuum mobile. The accompaniments by Mr. Norden serve to enhance the rather pedantic style of Dancla. The second piece (a Homage to Dancla) was composed by Mr. Norden, following with flowing melody the general style of the other little pieces. Charming and melodious, these are well within the grasp of the younger student and should hold his interest. A MERRY TUNE, by Harold Parkman, 40c. In first position, here is a gay little melody for that pupil in his first year. The Arthur P. Schmidt Co., Boston, Mass.

ELEGY, by Paul Sladek, 60c. A dignified, unaffected equipment of the average violinist, its expressive quality will please both performer and listener. Also published for viola. Volkwein Bros., Inc., Pittsburgh, Pa.

FRANTIC FANTASY FOR FOUR FIDDLES, by Paul Nero, score and parts $1. This short piece with its alliterative title is an uproarous display. If you have four expert fiddlers amongst your acquaintances, this will surely break the ice at your next party. Carl Fischer, Inc., N. Y.

For Cello

THE DRAGONFLY, by Selim Palmgren, 50c. This arrangement by Mary Dunn is a welcome alternate to the oft-played "Bee" and "Flight of the Bumblebee." Requires some bow control. Carl Fischer, Inc., N. Y.

For Voice

MUSIC OF THE TROUBADOURS, Six songs by Bernart de Ventadorn, $2.25. Egon Wellesz has faithfully transcribed and arranged these modal outpourings of the 12th century troubadour, de Ventadorn. They are lovely and charming, appealing in their unaffected simplicity. For voice of medium range accompanied by either violin, viola or recorder. Oxford University Press, London, Carl Fischer, Inc., N. Y.

THE GINGHAM DOG AND THE CALICO CAT, by Alice Stead Binney, 60c. Musical setting of the poem "The Duel," by Eugene Field. For medium voice, this song will provide amusing relief to a serious program. Requires a sense of the dramatic and wit to project. The Composers Press, Inc., N. Y.

A SUMMER NIGHT, by Lee Eltzen, 50c. This song has interesting harmonies but is rather monotonous in its persistent use of long notes. HOW YOUR TRULOVE TO KNOW, by Martin Diller, 50c. Awarded the W. W. Kimball prize in a competition sponsored by the Chicago Singing Teacher's Guild two years ago. It has a charming, graceful melody, with the fresh, happy flavor of spring air. SKY-RIDER, by John Sacco, 60c. A ballad-type description of a rider's enthusiasm for his filly,—which turns out to be a storm-riding airplane. Carl Fischer, Inc., N. Y.

GIVE ME A SONG, by Walter Adrian, 50c. Another loud song, intended to be a sure-fire closing number without a doubt. The accompaniment doubles the solo melody throughout, which gives neither the soloist nor pianist a feeling of individuality. DOWN BY THE GLENSIDE, musical setting by Agustin Borguno, 50c. This is subtitled "Old Irish Song," and has been provided a sensitive setting by Mr. Borguno. Its simplicity and tenderness are charming. ONCE MORE, BELOVED, by Sarah Louise Dittenhaver, 50c. The words as well as the music are by the composer. It is a love-song of considerable sentiment. LITTLE ELFIN PIPER, by L. Leslie Loth, 50c. A fairy-like little romance, to be sung quickly and sprightly. It is all over in a quick minute, like the Elfin Piper who "came too soon." SONG OF THE WHIPPOORWILL and WITH MY HEART I FOLLOW YOU, two songs by Lily Strickland, 50c. each. Sentimental songs which are feminine in their romantic prettiness. Would interest the singer or student who likes both his words and music quite sentimental. IN MALAGA, by Francisca Vallejo, 50c. A song with "south of the border" rhythms in praise of a city by the sea, Malaga. Oliver Ditson Company, Philadelphia, Pa.

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BERNICE FROST SAYS . . .

WHY TEACH SCALES?

"I am rather confused as to scale teaching. In some educational courses we are told not to teach scales, and then in other courses we are urged to teach scales at the first lesson. What is your suggestion as to this? How old should the pupil be? In what grade should one present scales and how much stress should there be on these with the young beginner of eight and the older beginner of twenty?" B. D., CANADA.

I am sure I am safe in stating that the majority of teachers as well as teachers of teachers will agree that scales should be taught as soon as possible and should be stressed from there on!

Begin with the seven- and eight-year-old—earlier in some cases. Play one octave, hands alone, slowly and softly, thinking of it as a beautiful melody, not a dull scale. Sing it always; when the left hand plays, sing an octave higher. As soon as possible present hands together in contrary motion, one octave and then two, doing away with the hands playing alone.

Parallel motion follows, with slow-soft playing. There need be no limit to numbers of octaves—four octaves can be played as easily as two. This helps arm freedom development, which is the basis of good legato scale playing.

The older beginner follows the same procedure with more stress on legato, as lack of digital control makes their scale work bumpy.

•

From Florida comes this note: "Should the younger pupils be given scales around the circle of fifths? How soon would you begin minor scales?" T. R.

It is better to give beginners of all ages the scales to correlate with the keys of their studies and pieces, which will give about three keys—C, G, F major scales first; then D, A Major and thus into Bb, Eb, etc. Do not delay minor scales, teach the parallel minors correlating with pieces in same keys. It is a matter of developing a musical ear and should be given much attention. Try presenting the descending scale first instead of ascending.

•

Still another question: "I have had excellent results teaching the scales to all age pupils through ear approach. Is this good, or should I immediately go into the steps and half steps before allowing them to play the scales? I have had no difficulty, and find the presentation of the minor scales a delightful experience whereas heretofore it was an ordeal, with nothing securely accomplished." W. D. F., CALIFORNIA.

Indeed, all scales should first be presented through the ear, finding the signature through the tones matching the scale melody. It is simply a matter of presenting the "thing before the sign." The understanding of the scale by steps and half-steps follows immediately, and with a musical understanding.

•

Scales have a most important part in the student's development, but it must be remembered that the first purpose is to establish a scale melody line with key tonality basis and NOT to regard scales as purely a technical device for technical development.

A great step in the musical direction would be to discard the word scales for the younger pupils and use the term "melody"—of course advising the mothers of this change before beginning the lessons with their child.

Scales should be a MUSICAL part of the daily piano practice.

•

Mendelssohn and Schubert

What do you suggest as the first composition to give by Mendelssohn and Schubert, to introduce the pupils to these composers? I know of nothing very easy. H. C., OREGON.

There is nothing original that is easy from these two composers, and we wish to avoid as much as possible the arrangements. The Schubert Country Dances and Waltzes, Grade Two up, and the Mendelssohn Song Without Words, early advanced grades, are the best to begin with.

Grace Notes

Should the short grace note—the one with the short dash through the stem—be given an accent? How does one know what accent to give the long grace note? K. D., KANSAS.

The short grace note — the acciacatura—is not given any accent. The long grace note—the appoggiatura—is given the accent of the main note before which it comes, since it takes part of the time value of this main note.

NEW YORK CONCERTS

(*Continued from page 21*)

all showed her catholicity of taste and her versatility of execution. Oscar Kosches was at the piano. T. P.

Edith Gordon's Vocalism

Beauty and musicianship combined gave an audience of good size Sunday, Jan. 18, an afternoon of distinct pleasure when the charming soprano, Edith Gordon, with a naturally fine voice, gave a program of varied composers and countries. Sonya Monosoff played the violin obbligato tastefully in a Bach number and shared Miss Gordon's applause gracefully. Milhaud's Chants Populaires Hebraïques were sung delightfully and with good diction. Arthur Kaplan was the accompanist. L. J. G.

Carnegie Recital Hall

Rose Marie Price in Debut

Rose Marie Price, soprano, gave a very interesting debut on Jan. 6. Miss Price possesses a charming voice and sang with assurance and poise. Her diction was excellent and her interpretation satisfactory. The program consisted of pieces by Mozart, Puccini, Schubert, Strauss and French and German groups. Arpad Sandor was her very sympathetic accompanist. L. J. G.

Gdal Saleski Gives Striking Program

Gdal Saleski, cellist, on Jan. 13, played a recital that illustrated well the resources of his instrument's literature. Vivaldi-Natchez, Shostakovitch, Kabalevski-Schuster, Villa-Lobos, Popper of course, and many others, including his own Palestinian Dance, to say nothing of countless arrangements of his own, made a program that called forth all of his many gifts. His tone volume, his keen-sighted interpretations and his compelling power made a rich evening of it. Six of his offerings were first performances, one dramatic number (by Kosakoff, the composer present) being dedicated to the recitalist. Leon Pommers was his worthy associate at the piano. T. P.

Chamber Music Concertante Heard

On Jan. 16 the Chamber Music Concertante (Michel Nazzi, musical director) gave their second recital, programing classical and contemporary works for several instrumental combinations. In the cozy atmosphere of the intimate hall Loeillet's Sonata No. 5 in G minor with Christiane Nazzi, flute; Michel Nazzi, oboe; Nathan Stutch, cello, and the sensitive and imaginative pianist, Hellmut Baerwald, at the piano was performed. The Nymph's Complaint for the Death of her Faun, by Felix White, for violin, oboe and piano (with Raymond Sabinsky, violinist) proved an interesting impressionistic work. There followed Bach's Adagio from the C major Organ Toccata played by Stutch, Baerwald and Mozart's oboe Quartet in F major, in which Frank Gullino, violin, joined the quartet. Works by Scarlatti, Pergolesi, Mozart and Benjamin Britten's Phantasy Quartet completed the bill. H. W. L.

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BETH HUDNALL, Chairman, Baltimore Chapter, NGPT; pianist and teacher, and author of many ingenious musical games.

Greetings to the new Cuban Chapter of NGPT! Maria Jones de Castro is chairman, with headquarters in Havana.

Ralph Leopold will have the unusual experience of playing the Rubinstein D Minor Concerto at West Point Military Academy with the West Point Band Feb. 29. Capt. Francis Resta arranged the work for the band. Mrs. Resta is chairman of the West Point Chapter of NGPT.

Lewis Lane, Research Director of NBC, will address the Leschetizky Association, Feb. 15, and Mr. and Mrs. Edwin Hughes will entertain the group in March.

Stanley Sprenger, Philadelphia Chairman of the Guild, has just been elected president of the American Matthay Association.

LaSalle Spier is giving lecture-recitals at Phillips Memorial Gallery, Washington, D. C., where he is chairman of the Guild.

There is still time to write the Dean of Rollins College, Winter Park, Fla., regarding the thousand dollar Guild scholarship.

•

One so often hears the expression "artist pupil." February's question is: *"How do you define 'Artist Pupil?'"*

Dr. Donald M. Swarthout, University of Kansas, president of National Association of Schools of Music.—"A person sensitively endowed, who manifests the understanding of musical values which cannot be taught in their final manifestation, who brings himself to the technical proficiency which opens the literature of his chosen field, and who has the moral courage to face public performance!"

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IN SCHOOLS AND STUDIOS

Mrs. J. A. Hoffmann Acting Head Of Cincinnati Conservatory

CINCINNATI.—Appointment of Mrs. John A. Hoffmann as acting director of the Cincinnati Conservatory of Music has been announced by Thomas Hogan, Jr., president of the board. Temporarily, she takes the place of the late Howard W. Hess. In a letter to members of the faculty, Mr. Hogan stated that Mrs. Hoffmann, a vice-president of the board, has been drafted for the position and agreed to serve only on the condition that a permanent appointment be made soon.

Mrs. Hoffmann is the widow of the late Dr. John A. Hoffmann, who was associated with the conservatory for 45 years—serving as director and dean for a long period of that time. Mrs. Hoffmann herself has been active in this school's affairs for many years.

Louise Jenkins Artists Busy

Singers from the studio of Louise Jenkins have been heard by a number of audiences in recent months. Madeline Moore, Maureen O'Brien, Marguerite Corriveau, Ellen Morrison, Lenore Singer and Tommy Moore appeared in a concert at the Home for Aged Couples. Lenore and Sylvia Singer were soloists for a benefit luncheon for the Brooklyn Convalescent Home held last month at the Hotel Astor. Misses Morrison, O'Brien, Corriveau and Moore sang at the Grand Central on the holiday week programs, and were invited to reappear at Easter time. Misses Morrison, O'Brien and Moore were also soloists for the Equitable Life Arcade concerts. Miss Morrison, who won the Brooklyn RKO prize last spring, recently won again in a contest decided by the public in a Brooklyn theatre. Miss O'Brien, on Jan. 13, won first prize in a Bronx theater. Arlene Weiner, 15-year-old soprano, recently sang at the Concord Hotel, Kiamesha Lake, N. Y.

Juilliard Summer School Will Offer Full Scholarships

For the first time the Juilliard Summer School offers full scholarships for the complete summer course (June 28 to Aug. 6) to successful applicants for positions in the orchestra. These scholarships are available to musicians throughout the country, as well as to students in attendance at the Juilliard School.

Stanley Chapple Named Music Head of Univ. of Washington

Stanley Chapple, conductor and lecturer, has been appointed director of the Music Department of the University of Washington in Seattle. His duties will include the organization and conducting of summer festivals of American music. These activities will necessitate Chapple's resignation as dean of the Berkshire Music Center and assistant to Dr. Serge Koussevitzky. He has for the past years been conductor of the St. Louis Philharmonic Orchestra, the Civic Chorus and the Grand Opera Guild Workshop, the latter two of which he organized. He will retain his position as permanent conductor of the St. Louis Little Symphony.

Lenox-Darcy Singers Heard

Among artist-pupils of Lucie Lenox-Darcy, Vivian Salonikas, soprano, appeared during the holidays at the RKO Theatre in Boston. Hector Rubin Morales, Puerto Rican tenor, soloist in December for two Mexican fiestas for the United Charities. A recent engagement for Anna Hillestad, Norwegian soprano, was for the doctors' and nurses' concert at the Brooklyn Methodist Hospital; on Jan. 5 she sang Norwegian folksongs for the Eker Gamlemjam old peoples' home. The united St. Luke's and Congregational Churches of Newark, N. J., presented Hazel Harenberg, soprano, as a special soloist for the holiday Sabbaths. Alice Richards is soprano soloist at Christ Church, Suffern, N. J.

Weschler Students in Recital

Prof. Angela Weschler recently presented students in their first piano recital of the season at Steinway Hall. The program consisted of classic and modern compositions, and featured the first public performance of Franz Mittler's delightful concerto for two pianos, Junior American, played with spirit and understanding by Gladys and Marion Eisen. Charles Ragusa, Marylin Schiller, Felice Takakjan and Choon Cha Kwak demonstrated their excellent schooling with performances of works by Bach, Scarlatti, Mozart, Debussy, Liszt, Chopin, Scott and Rachmaninoff. The highlight of the evening was the performance of Prokofieff's Third Sonata, which again allowed Carla Stein to show her technical facilities and musicianship. D. B.

Harp Scholarship at Mozarteum

A scholarship for the study of the harp will be offered by the Mozarteum Academie, Austrian National Conservatory at Salzburg, for the summer session of 1948. The instructor will be Artiss deVolt, American harpist. Further information may be obtained from the Austrian State Tourist Department, 247 Park Ave., New York, N. Y.

Concert at Philadelphia Conservatory

Participating in the season's first faculty concert of the Philadelphia Conservatory of Music, held in Witherspoon Hall, Philadelphia, on Jan. 26, were Boris and Nadia Koutzen, violins; Allison R. Drake and Perry O'Neill (in the first Philadelphia performance of David Diamond's Concerto for Two Solo Pianos); Vincent Persichetti, piano; and a quintet made up of Mr. Koutzen, first violin; William Bless, second violin; Samuel Roens, viola; Elsa Hilger, cello; and Mr. Drake, piano.

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Menotti Salta Opens N. Y. Studio

Menotti Salta, composer, conductor and teacher of singing, has opened a New York studio of radio singing and preparation for radio auditions; theory, harmony, counterpoint, symphonic orchestration, and conducting.

Mr. Salta is a graduate of the Royal Conservatory Giuseppe Verdi in Milan. In this country he has been conductor and arranger for major programs on NBC, CBS and Mutual networks; for seven years was conductor and arranger at the Paramount Theater; two years, staff composer and arranger at Radio City Music Hall; and co-orchestrater for many musicales, including the Boys from Syracuse, Are You With It and Toplitsky of Notre Dame.

His compositions are on the lists of leading publishers. Several of his symphonic scores have been performed by orchestras here and abroad. Among singers who have programmed his numbers are Licia Albanese, Eileen Farrell, Vivian Della Chiesa, Lucille Manners, Jan Peerce, Nino Martini, Armand Tokatyan and others.

Rieti Joins Peabody Faculty

Reginald Stewart, director of the Peabody Conservatory of Music, Baltimore, has announced the appointment to the faculty of Vittorio Rieti, composer and pedagogue. He will teach composition, counterpoint, harmony and orchestration. Mr. Rieti has composed ballet music and been associated with Balachine, Lifar and Massine, and with the French actor and director Louis Jouvet in the composition of incidental music. He also is composer of a chamber opera, five symphonies, several cantatas, concertos for piano and other instruments, and two string quartets.

SCHOOL NOTES

Prof. Ralph H. Lyman, head of the music department, Pomona College, Claremont, Calif., was one of four retiring professors honored at a faculty-trustee dinner on Jan. 6.

Yvonne Ciannella, soprano, and Vivian Farrell, contralto, artist pupils of Rita Sebastian Latham, gave a joint recital at Wintringham Hall in Jersey City, on Jan. 25.

Beatrice Denson, American soprano, was soloist in a symphony concert in Berlin during December under Walter Sieber. Miss Denson is an artist-student of H. Maurice Jacquet.

Al Alcaro announces auditions on Feb. 15 at the Theodore Roosevelt High School, the Bronx, for instrumentalists to perform at his Town Hall concert in June. Lillian Cantella, artist-student of this teacher, is now assisting him to teach in his Brooklyn branch studio. She recently was a soloist for a Veterans Administration program, and at the Bronxwood Club.

Jean Swetland, artist-pupil of Amy Ellerman, took the role of Astrid in the premiere of the new opera King Harald, given at Hunter College on Jan. 7. Two members of that college's faculty collaborated on the work, Prof. Pearl C. Wilson writing the libretto and Prof. Anders Emile the music.

Isabelle Ganz, nine-year-old pianist, pupil of Isabelle Yalkovsky Byman, in December played the last movement of the Haydn Piano Concerto in D under Leon Barzin's baton when he conducted the second Young People's Concert of the New York Philharmonic-Symphony in Town Hall.

Ignaz Friedman Passes

As Musical Courier went to press, the death of Ignaz Friedman, pianist, in Sydney on Jan. 26 was announced. Obituary notice will appear in next issue.

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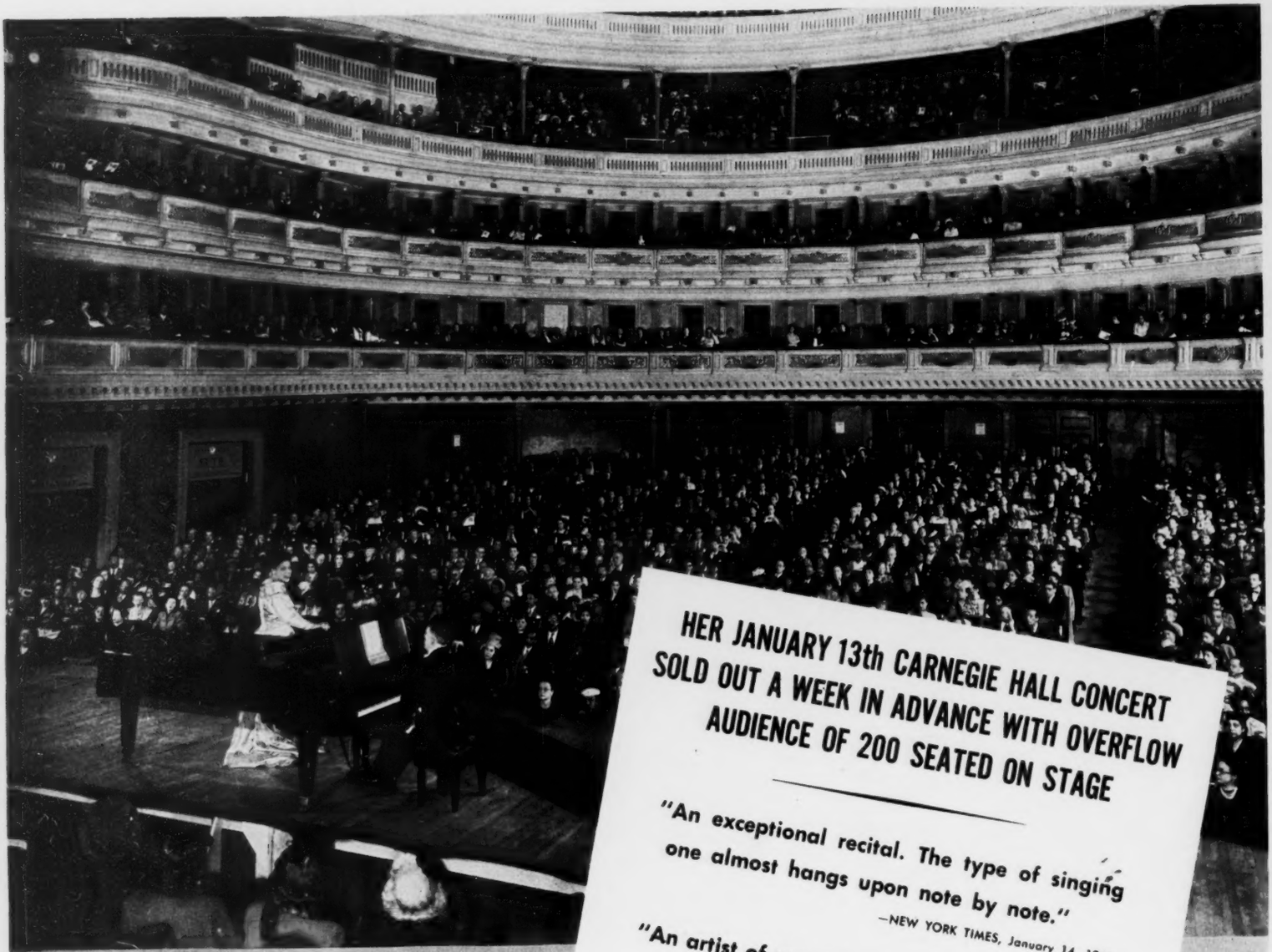

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